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TOLKĀPPIYAM

The Earliest Extant Tamil Grammar

Text in Tamil and Roman Scripts with a critical Commentary in English

BY

P. S. SUBRAHMANYA SASTRI, M.A., Ph.D.

Formerly Professor of Sanskrit, Annamalai University, Assistant Editor, Tamil Lexicon, Madras University, and Principal, Rajah's College of Sanskrit & Tamil Studies, Tiruvadi.

PORUL-ATIKĀRAM-Tamil Poetics

Part I—Akattiṇai and Puṟattiṇai

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TOLKĀPPIYAM.

Section III—Poruḷ-atikāram.

i. Akattiṇai-y-iyal.

1. கைக்கிளை முதலாப் பெருந்திணை யிறுவாய்
முற்படக் கிளந்த வெழுதிணை யென்ப.

Kaikkiḷai mutal-ā-p perun-tiṇai y-iṟuvāy
Muṟ-paṭa-k kiḷanta v-eḻu-tiṇai y-eṉpa.

They say that the groups commencing with *kaikkiḷai* and ending with *peruntiṇai* mentioned before are the seven *tiṇais*.

Note 1. The *uddēśya* in the *sūtra* is *kaikkiḷai-mutal-ā-p-peruntiṇai-y-iṟuvāy* and the *vidhēya* is *eḻu-tiṇai*. Hence *kaikkiḷai-mutal-ā-p-peruntiṇai-y-iṟuvāy* should be taken as *aṉmoḻi-t-tokai*. The group is *kaikkiḷai, mullai, kuṟiñci, pālai, marutam, neytal* and *peruntiṇai*. This is understood from the *sūtras*.

Māyōṉ mēya kāṭuṟai y-ulakam-um ... (Akat. 5).
Naṭuvu-nilai-t tiṇai-y-ē ... (Akat. 11).
Vākai tāṉ-ē pālaiyatu puṟaṉ-ē (Puṟat. 73).

Iḷampūraṇar gives an alternative meaning where the *uddēśya* and the *vidhēya* are inverted. The first meaning seems to be better if we compare the style of this *sūtra* with that of the *first* sūtra in the *Eḻuttatikāram*. In the first interpretation he has taken *kiḷanta* to be a finite verb and in the second *peyar-eccam* qualifying *eḻu-tiṇai*. Since the names kaikkiḷai, mullai etc., and their order were already mentioned by Tolkāppiyaṉar's predecessors, it may be taken as *peyar-eccam* qualifying *kaikkiḷai-mutal-ā-p-peruntiṇai-y-iṟuvāy* rather than *eḻu-tiṇai*.

Note 2. There is difference of opinion in the interpretation of the word *tiṇai* between Iḷampūraṇar and Nacciṉārkkiṉiyar. The former takes it in the sense of *poruḷ* (*padārtha*) and the latter in the sense of *oḻukkam* (conduct, amorous state). Since *tiṇai* connotes *mutaṟ-poruḷ, karu-p-poruḷ* and *uri-p-poruḷ*, and *oḻukkam* can refer only to *uri-p-poruḷ*, Iḷampūraṇar's interpretation is sound. Iḷampūraṇar himself mentions this argument in the next *sūtra*.

Note 3. The expressions *muṟ-paṭa-k-kiḷanta* and *eṉpa* suggest that this classification of *aka-t-tiṇai* (*padārthas*

described in poems dealing with love) was not done by Tolkāppiyaṉār, but was already done by his predecessors.

Note 4. *ā* is the curtailed from of *āka*; *iṟuvāy* is a noun meaning *iṟuti-y-iṭam* and hence *iṟuvāy* and *īṟu* have the same meaning. The word *vāy* is frequently used as a noun in the sense of *place* in Sangam classics. cf. *E-v-vāyuṅ kavara* (Neṭunaḷ. 17).

Note 5. *Ēḻ+tiṇai* becomes *eḻu-tiṇai*. This usage suggests that the change of *ēḻ* to *eḻu* takes place not only when the following word denotes measurement, weight or number as is mentioned in Tol. Eḻut. 390, but also in other places. Hence the word *eḻu-tiṇai* here is a *jñāpaka* to the extension of the *sūtra* Tol. Eḻut. 390.

Note 6. *Poruḷ-atikāram* is the section which deals with *poruḷ* described in Poetry. Hence it may be called the section on the Science of Poetics. This is clearly seen from the expression *pāṭaluṭpayiṉṟavai* in the third sūtra here. Iḷampūraṇar has stated the same in his sentence '*poruḷ eṉpatu yātō eṉiṉ, mēṟ collappaṭṭa colliṉ uṇarappaṭuvatu*'. The section dealing with the Science of Poetics naturally follows the sections dealing with Phonology and Morphology and Syntax. It consists of nine *iyals* or chapters:—*akattiṇai-y-iyal, puṟattiṇai-y-iyal, kaḷaviyal, kaṟpiyal, poruḷiyal, meyppāṭṭiyal, uvama-v-iyal ceyyuḷ-iyal* and *marapiyal*.

Note 7. *Akattiṇai-y-iyal* deals with the *poruḷ* found in love-poetry in general. The word *akam* which means *mind* is first taken to mean *the love felt in mind by the lovers* and then *love-poetry*. Hence *akam* in the word *akattiṇai-y-iyal* means 'love-poetry' and is an *ākupeyar*.

Note 8. The word *muṟ-paṭa* is taken by *Ṇacciṉārkkiṉiyar* to suggest *piṟ-paṭa* with reference to the seven *puṟa-t-tiṇai* in the second chapter. It seems that it is far-fetched. It may be due to the fact that the two lines

Veṭci mutal-ā-p pāṭā ṇ-iṟuvāy
Muṟpaṭa-k kiḷanta v-eḻutiṇai y-eṉpa are missing in the first sūtra of the *Puṟattiṇai-y-iyal*.

Note 9. The word *tiṇai* in this sūtra denotes *akattiṇai*. This is suggested by the mention of *akattiṇai* in the last *sūtra* of this *iyal* and the first sūtra of the next *iyal*:—

Puṟattiṇai maruṅkiṟ porunti ṉ-allatu
Akattiṇai maruṅki ṉ-aḷavuta l-ila-v-ē (Akat. 58.)

Akattiṇai maruṅki n̲-arir̲apa v-uṇarntōr
Pur̲attiṇai y-ilakkaṇan tir̲appaṭa-k- kiḷappin̲(Pur̲at. 1.)"

2. அவற்றுள்,
நடுவ ணைந்திணை நடுவண தொழியப்
படுதிரை வையம் பாத்திய பண்பே.

Avar̲r̲uḷ
Naṭuva ṇ-ain-tiṇai naṭuvaṇa t-ol̲iya-p
Paṭu-tirai vaiyam pāttiya paṇp-ē.

Of them, the middle five except the middle one are of the nature of owning land surrounded by seas apportioned to them.

Note 1. There is difference of opinion in the construction of the word *ol̲iya*. Iḷampūraṇar takes it to be a *vin̲ai-y-eccam* modifying the *peyar-eccam, pāttiya*. He also mentions that some took it as a finite verb forming the predicate of *paṇpu*. Since *paṇpu* is in the singular number and *ol̲iya* should be taken as plural verb, it seems to me that it might have been an interpolation. Naccin̲ārkkin̲iyar takes it to be a *vin̲ai-y-eccam* modifying *ceytār* (understood). If *nin̲r̲a* is taken to be understood after *ol̲iya*, the phrase *naṭuvaṇatu ol̲iya nin̲r̲a* may be taken as an adjectival phrase, qualifying *naṭuvaṇ-aintiṇai*. *Naṭuvaṇ* is a noun meaning 'the middle place' and *naṭuvaṇatu* is a *vin̲aiyāl-aṇaiyum peyar*, literally meaning 'that which has the middle place.' Since the *kur̲ippu-vin̲ai* (appellative verb) has generally a noun for its stem, it is wrong to have taken *naṭuvaṇ* as an adverb in the Tamil Lexicon of the University of Madras.

Though Naccin̲ārkkin̲iyar does not differ in the interpretation of the *sūtra* from Iḷampūraṇar, yet the manner of interpretation is laboured and is not as direct as that of Iḷampūraṇar.

3. முதல்கரு வுரிப்பொரு ளென்ற மூன்றே
நுவலுங் காலை முறைசிறந் தனவே
பாடலுட் பயின்றவை நாடுங் காலை.

Mutal-karu v-uri-p-poru ḷ-en̲r̲a mūn̲r̲-ē
Nuvaluṅ kālai mur̲ai-cir̲an tan̲a-v-ē
Pāṭaluṭ payin̲r̲avai nāṭuṅ kālai.

On examining the *padārthas* used in poetry, those of them which are important in their order are *mutar̲-poruḷ, karu-p-poruḷ* and *uri-p-poruḷ*.

Note 1. *Avaṟṟuḷ* is taken here from the previous sūtra and it means *attiṇaiyuḷ=apporuḷkaḷuḷ.*

Note 2. This sūtra classifies *poruḷ* primarily into three.

Note 3. The word *muṟai* means order; it is here a noun in the third case with the suffix being dropped. Ilampūraṇar infers from the expression *muṟai ciṟantaṉa* that *mutaṟ-poruḷ* is more important than the other two and *karu-p-poruḷ* is more important than *uṟi-p-paruḷ.* Nacciṉārkkiṉiyar takes it in the reverse order. He states that *karu-p-poruḷ* is more important than *mutaṟ-poruḷ*, and *uri p-poruḷ* is more important than *karu-p-poruḷ*. Since time and place which form the *mutaṟ-poruḷ* are primarily necessary for all padārthas, Iḷampūraṇar's interpretation is more natural than Nacciṉārkkiṉiyar's.

Note 4. The world *pāṭaluḷ* is very significanct. It tells us that the whole section—Poruḷatikāram deals with Poetry and not History of the Tamil country or social customs.

The next *sūtra* tells us the classification of *mutaṟ-poruḷ*.

4. முதலெனப் படுவது நிலம்பொழு திரண்டின்
இயல்பென மொழிப வியல்புணர்ந் தோரே.

Mutul-eṉa-p paṭuvatu nilam-poḻut-iraṇṭiṉ
Iyalp-eṉa moḻipa v-iyalp-uṇarn tōr-ē.

Men of the world say that *mutaṟ-poruḷ* consists of place and time.

What then is the region for each *tiṇai*?

5. மாயோன் மேய காடுறை யுலகமும்
சேயோன் மேய மைவரை யுலகமும்
வேந்தன் மேய தீம்புன லுலகமும்
வருணன் மேய பெருமண லுலகமும்
முல்லை குறிஞ்சி மருத நெய்தலெனச்
சொல்லிய முறையாற் சொல்லவும் படுமே.

Māyōṉ mēya kāṭuṟai y-ulakam-um
Cēyōṉ mēya mai-varai y-ulakam-um
Vēntaṉ mēya tīm-puṉal l-ulakam-um
Varuṇaṉ mēya peru-maṇal-ulakam-um
Mullai kuṟiñci maruta neytal-eṉa-c
Colliya muṟaiyāṟ colla v-um paṭum-ē

The forest region presided by Viṣṇu, the mountain region presided by Murukaṉ, the region of sweet waters presided by Indra, and the region of extensive sand presided by Varuṇa are

said to be in the order mentioned, *mullai, kuṟiñci, marutam* and *neytal*.

Note. 1. This sūtra tells us the *nilam* or region of each of the four *tiṇais* which have their regions apportioned.

Note. 2. Both Iḷampūraṇar and Nacciṉārkkiṉiyar take the four *ulakamum* as the subject, *collavumpaṭum* as the predicate and *mullai, kuriñci, marutam* and *neytal* as subjective compliments. Since *mullai* and the other three have been mentioned in the second sūtra *supra*, it seems to me that we may take *mullai kuṟiñci marutam neytal eṉa-c colliya* as the subject, the four *ulakam* as nouns in the seventh case with the suffix being dropped and *colla* as an infinitive forming the predicate of *mullai* etc. the subject of *paṭum* which means 'is appropriate'. We find such a usage in *vañcarai y-añca-p paṭum* (Tiruk. 824). Then the meaning of the sūtra may be given thus:—It is appropriate that the said terms *mullai, kuṟiñci, marutam*, and *neytal* may also be applied to the forest, region presided by *Viṣṇu*, the mountainous region presided by *Murukaṉ*, the sweet-water region presided by *Indra* and the extensive sand region presided by *Varuṇa*. In that case the particular *um* after *colla* is significant being an *eccavummai*.

Note. 3. This is one of the important sūtras in the Tolkāppiyam which tell us that Dravidians and Aryans should have lived together so closely for a very long time that the Dravidians took three Ṛg vēdic deities as the guardian deities of the three *tiṇais, mullai, marutam* and *neytal*. As regards *Murukaṉ*, most of the Tamil scholars of the present day think that He is a Dravidian God. Why they think so is a thing to be investigated. A study of the Tirumurukāṟṟuppaṭai, and the Paripāṭal in the Tamil Literature and the Mahābhārata and the Rāmāyaṇa in the Sanskrit Literature has made me doubt the veracity of the statement that *Murukaṉ* is a Dravidian God. The following parallels regarding *Murukaṉ* found in the Tamil Literature and the Sanskrit Literature deserve careful scrutiny at the hands of scholars:

Mū-v-eyil murukkiya muraṇ-miku celvaṉum

... ...

Ulakaṉ kākku m-oṉṟu-puri koḷkai-p
Palar-pukaḻ *mū varun* talaiva r-āka

... ...

Nālvē ṟ-iyarkai-p *patiṉoru mūvaroṭu*

... ...

Antara-k koṭpiṉar vantuṭaṉ *kāṇa-t*
Tāvil-koḷkai maṭantaiyoṭu ciṉṉāḷ
Āvi naṉ-kuṭi y-acaital-u m-uriyaṉ

(Tirumu. 154—176).

Tąṭō *dēvās-trayastriṁśad*-diṣaśca sadigīśvarāḥ|
Rudrō dhātā ca *viṣṇuś*-ca yamaḥ pūṣāryamā bhagaḥ||
Pṛthag bhūtāni cānyāni yāni *dēvagaṇāni* vai |
Ājagmus-tē-adbhutan *draṣṭum* kumārañ jvalanātmajam||
(M. B. Anuśāsana 133, 15-17).

Aṟuvar payanta āramar celva
(Tirumu. 255).

Tāstu *ṣaṭ-kṛttikā* garbham pupuṣur jātavedasaḥ|
(M. B. Anuśāsana 133,8).

Vāṉōr vaṇaṅku-viṟ ṟāṉai-t talaiva
(Tirūmu. 260)

Sāināpatyēna tan dēvāḥ pūjayitvā guhālayam
(M. B. Anuśasana. 133, 28).

Kōḻi y-ōṅkiya veṉṟaṭu viṟaṟ-koṭi
(Tirumu. 38.)

Kukkutaś cāgninā dattas tasya kētur-alaṅkṛtaḥ
(M. B. Vana. 229, 41).

Umaiyoṭu puṇarnta kāma vatuvaiyuḷ
Amaiyā-p puṇarcci y-amaiya neṟṟi
Imaiya nāṭṭa-t t-oru-varaṅ koṇṭu
Vilaṇkeṉa viṉṉor vēḷvi mutalvaṉ
Viri-katir maṇi-p-pū ṇ-avaṟku-t-tā ṉīttatu
Ariteṉa māṟṟāṉ vāymaiya ṉ-ātaliṉ
Eri-kaṉaṉ ṟāṉā-kkuṭāri-koṇ ṭ-avaṉ-uruvu
Tirittiṭ ṭōṉ-iv v-ulakēḻu maruḷa

... ...

Vaṭavayiṉ viḷaṅkā l-uṟai-y-eḻu makaḷiruḷ
Kaṭavu ḷ-orumīṉ cāliṉi y-oḻiya
Aṟuvar māṟṟaiyōru m-aṉnilai y-ayiṉṟaṉar.
(Paripāṭal. 5, 28-45).

Dēvyā vivāhē nirvṛttē rudrāṇyā bhṛgunandana|
Samāgamē bhagavatō dēvyā saha mahātmanaḥ||
Tatas sarvē samudvignā dēvā rudram upāgaman|

... ...

Varam prayaccha lōkēśa trāilōkya-hiṭa-kāmyayā||

... ...

Na dēvyām sambhavēt putrō bhavataḥ surasattama|
Dhṛtyā dēva nigṛhṇīṣva tējō jvalitam uttamam|
... ...
Rudras tu tējō-apratimam dhārayāmāsa vāi sadā|
Praskannan tu tatas tasmāt kiñcit tatrāpatad bhuvi|
Utpapāta tadā vahnāu vavṛdhē cādbhutopamam
(M. B. Anuśāsana 130, 61-78).
Vipanna-kṛtyā rājēndra dēvatā ṛṣayas tathā|
Kṛttikāś cōdayāmāsur apatyabharaṇāya vāi|
Tās tu ṣat kṛttikā garbham pupuṣur jātavēdasaḥ|
... ...
Samaṅ garbhaṁ suṣuvirē kṛttikās tā nararṣabha|
Divyaṁ śaravaṇam prāpya vavṛdhē priyadarśanaḥ|
(M. B. Anuśāsana. 133, 5-12).

The same idea is expressed in Vālmīki's Rāmāyaṇa, Bālakāṇḍa, 36th sarga.

Aṉalaṉ ṟaṉ-meyyiṟ pirittu-c
Celva *vāraṇaṅ* koṭuttōṉ (Paripāṭal 5, 57-58).
Kukkutaś cāgninā dattaḥ (M. B. Vana. 229, 41).
......Vāṉattu
Vaḷaṅ-keḻu celvaṉ...
......Aṇi-mayil koṭuttōṉ
Tiruntu-kōṉ ñamaṉ......
Iruṅkaṇ veḷ-yāṭ ṭeliṉ-maṟi koṭuttōṉ
Āaṅk-avarum piṟarum-amarntu-paṭai y-aḷitta
Maṟiyu maññaiyum vāraṇa-c cēvalum
(Paripāṭal 5, 58-64).
Suparṇō'sya dadāu putram mayūrañ citrabarhiṇam|
Rākṣasāśca dadus tasmāi varāha-mahiṣāv-ubhāu|
Kukkutañ cāgnisaṅkāšam pradadāu varuṇaḥ svayam|
Candramāḥ pradadāu mēṣam ādityō rucirām prabhām|
Chāgam agnir guṇōpētam ilā puṣpa-phalam bahu|[1]
(M. B. Anuśāsana. 133, 21-23).
Aṟumukat t-āṟiru tōḷāl veṉṟi (Paripāṭal 14, 21).
Ṣaḍāṇanaṅ kumāran tu dvi-ṣaḍ-akṣam dvija-priyam|
Pīnāṁsam *dvādaśa-bhujam* (M. B.)
Tevvu-k kuṉṟattu-t tiruntu-*vē l*-aḻutti
A-v-varai y-*uṭaittōy* (Paripāṭal 19, 102-23.)
Bibhēda krāuñcam śaktyā ca pāvakiḥ para-vīra-hā
(M. B. Śalya. 47, 91.)

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1. There is some difference in the givers of gifts mentioned in the Paripāṭal and the Mahābhārata.

Note 4. Iḷampūraṇar mentions that the *tiṇai* names *mullai, kuṟiñai, marutam* and *neytal* sprang from the names of the most important flower of each region. Naccinārkkiniyar does not agree with him, and condemns him on the ground that other flowers also are found in the respective regions and says that, since the words *mullai, kuṟiñci, marutam* and *neytal* have been used in Literature in the sense of *iruttal, puṇarcci, ūṭal* and *iraṅkal*, the *tiṇais* have been so named. The reason for his saying so is perhaps the sūtra *uri-p-poruḷ-allaṉa mayaṅkarum peṟum-ē* (Akat. 15).

But he does not interpret it in the sense that all *padārthas other than uri-pporuḷ* may have *mayakkam.* Since a region, the products of the region and the śṛṅgārāvasthā described in the region are all called by one of the names *mullai, kuṟiñci, marutam* and *neytal,* it may not be safe to assume that the name might have been taken from that of a flower or a particular *śṛṅgārāvasthā.*

Note 5. The presiding deity of every *tiṇai* is *karupporuḷ.* When such is the case, why did Tolkāppiyaṉār mention the presiding deities in the sūtra dealing with the regions of *tiṇais*? Naccinārkkiniyar answers this thus :—He may suggest from it that *pālai* does not have a presiding deity of its own and the presiding deity of a region does not have the possibility of change as other *karu-p-poruḷs* like trees, animals, etc. have.

Note 6. *Māyōṉ* means *Viṣṇu.* What is its derivation?

The Skt. word *mā* which means *Lakṣmī* was used in that sense in early Tamil Literature :—

Cf. Mā-maṟutta malar-mārpiṉ (Puṟa. 7)

Hence the word *māyaṉ* might have been formed by adding *aṉ* to mā to mean *one having Lakṣmī*; the *a* of *māyaṉ* might have been lengthened in verse for the sake of metre on the strength of the *sūtra.*

An-nāṟ col-l-un toṭukkuṅi kālai.
Nīṭṭum-vaḻi nīṭṭalum (Tol. col. 403)

and the *ā* might have been changed to ō on the strength of the *sūtra.*

Ā-v-ō v-ākum peyar-um-ā r-uḷa-vē (Tol. col. 195)

Some seem to think that *māyōṉ* means 'a person of dark complexion' and hence *Viṣṇu.* Since the meaning of 'dark color' to the word *mā* may have come from *Lakṣmī* through the

meaning of 'beauty', it is better to have the meaning 'one having *Lakṣmī*'

Mēya is the curtailed form of *mēviya*. Hence it is an example for Syncope. It is called by Tamil grammarians *iṭai-k-kuṟai*.

Kāṭuṟai-y-ulakam is a compound word make up of three *kāṭu*, *uṟaiyum*, and *ulakam*.

Cēyōṉ. The word *cēy* was used in the sense of *redness* and *Skanda* in early Tamil Literature:—

cf. Cēy-uṟṟa kār-nīr varavu (Paripā, 11, 114)
Cēy-kūṉṟam (*ibid.* 6, 69).

and also it was used in the sense of *son.*

Tayaratan-cēy (Periyatiru. 3, 19, 6).

If it originally meant *redness,* the word *cēyaṉ* should have been formed by adding *aṉ* to *cēy* to mean 'a man of red complexion.' If, on the other hand, it originally meant 'child', cēyaṉ should have been formed in the same way as before by adding *aṉ* to *cēy* with the difference that, here, *aṉ* conveys no meaning. In that case *cēyaṉ* and Skt. *Kumāra* will convey the same sense. Then it might have been applied to *Skanda.* The *a* or *cēyaṉ* should then have been lengthened to *ā* for the sake of metre and *ā* should have been changed to *ō* in verse as the case of *māyōṉ.*

Mai-varai-y-ulakam. Mai means 'dark cloud.' Hence *mai-varai-y-ulakam* literally means 'the region where dark clouds rest' and hence it means 'mountainous region'. It is a compound word made up of these words *mai, varaiyum* and *ulakam.*

Vēntaṉ here means Indra; hence scholars derive it from *dēvēndra*; *dēvēndra* may become *tēvēntaṉ* in Tamil and *tē* should have been dropped. In that case *vēntaṉ* for *tēvēntaṉ* is an example of partial *Aphesis.* Later on the word might have extended its meaning to denote *king* in general. It had its curtailed form also in *vēntu*:—

Cf. Pāṭu-tuṟai muṟṟiya koṟṟa vēntē (Puṟa. 21.)

Tīm-puṉal-ulakam. The appropriateness of the epithet *tīm* to *puṉal* deserves to be noted. The word literally means 'the region of sweet water'. The epithet *tīm* is used to distinguish it from *peru-maṇal-ulakam* which is *uvar-puṉal-ulakam.*

Similarly the epithet *peru* to *maṇal* in the word *peru-maṇal-ulakam* is to distinguish sea coast from 'tiny sand islets in rivers'.

Colliya is a *viṉaiyāl-aṇaiyum-peyar* meaning *collapaṭṭaṉa*.

Muṟaiyāṉ means 'respectively'. The use of the word testifies that Tolkāppiyaṉār is a scientific grammarian.

What then is the season for each *tiṇai*?

6. காரு மாலையு முல்லை.

Kār-u mālai-y-u mullai.

(It is appropriate that) *mullai* is applied to winter season and the first third part of the night.

Note 1. The words *eṉa collavum* and *paṭumē* are taken here from the previous *sūtra*.

Note 2. Time was divided into *perum-poḻutū* or season or part of a year and *ciṟupoḻutū* or part of a day.

Note 3. This sūtra and the next are taken as one *sūtra* by Naccinārkkiṉiyar, which is not scientific.

Note 4. The sentence 'mutal-karu-uripporuḷ eṉṉummūṉṟu-pāluṅ koṇṭu ōr-tiṇaiyām eṉṟu kūṟiṉārēṉum oru pāliṉaiyun tiṇai-y eṉṟu a-p-peyarāṉ ē kūṟiṉār', in the Naccinārkkiṉiyam is not necessary, since the three—mutaṟ-poruḷ, karu-p-poruḷ and uripporuḷ are not collectively said as *tiṇai* by Tolkāppiyaṉār. Besides Naccinārkkiṉiyar has stated so, since *tiṇai*, according to him, is *oḻukkam* and not *poruḷ* He does not seem to have understood that *poruḷ* meant *padārtha* and not *object*.

Note 5. The months of *āvaṇi* and *purattāci* are considered to be winter season. The word *mālai* connotes the first four hours of the night. But at present *mālai* connotes sunset.

Note 6. The *uddēśyā* in the *sūtra* is *mullai* and the *vidhēya* is *kārum mālaiyum*.

Note 7. The word *kār* which originally denoted black object, began to denote the winter season through its extended meaning—the black cloud.

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1. *cf*. The word *mahākāla* in the sentence grīṣmābhidhānah-hpulla-mallikā-dhavalāṭṭahāsō *mahākālaḥ* (Bāṇa's Harṣacarita.)

7. குறிஞ்சி
கூதிர் யாம மென்மனார் புலவர்.
Kuṟiñci
Kūtir yāma m-eṉmaṉār pulavar.

Learned men say that *Kuṟiñci* is applied to *śarad-ṛtu* or autumn and second third part of the night.

Note 1. *Śarad-ṛtu* consists of the months of *Aippaci* and *Kārttikai*.

Note 2. *Nacciṉārkkiṉiyam*, Damodaram Pillai edition, reads *vaikaṟai* and Bhavanandam Pillai edition reads *viṭiyal*.

8. பனியெதிர் பருவமு முரித்தென மொழிப.
Paṉi-y-etir paruvam-u m-uritt-eṉa moḻipa.

They say that the *hēmanta-ṛtu* or the first half of the dewy season also deserves to be taken under *Kuṟiñci*.

Note 1. The word *Kuṟiñci* is taken here from the previous sūtra and is changed to *kuṟiñcikku*.

Note 2. The mention of *paṉi-y-etir-paruvam* in a separate sūtra suggests that *Kuṟiñci* is applied primarily only to *kūtir*.

Note 3. *Hēmanta-ṛtu* consists of the months of *Mārkaḻi* and *Tai*.

Note 4. The statement in *Nacciṉārkkiṉiyam* '*urittu eṉṟataṉāṟ kūtir-peṟṟa yāmam-um muṉ-paṉi peṟṟu varum eṉa-k koḷka*' does not seem to be sound, since *yāmam* refers to the second third part of the night and *muṉ* in *muṉ-paṉi* refers to the first third part of the night.

9. வைகறை விடியன் மருதம்.
Vaikaṟai viṭiyaṉ marutam.

Marutam is applied to the last third part of the night and daybreak.

Note 1. *Nacciṉārkkiṉiyam* reads *vaikuṟu-viṭiyal* and takes it as *ummaittokai* of *vaikuṟutal* and *viṭiyal*, where *tal* of the former is dropped. The term *vaikuṟu-viṭiyal* is used in *vaikuṟu-viṭiyal-iyampiya col-l-ē* (Puṟanā. 233) to denote 'early dawn.'

Note 2. The *perum-poḻutu* is not mentioned here. Hence all the seasons of the year may be taken under *marutam*.

Note 3. This sūtra and the next which deals with *neytal* are read as one sūtra in the *Nacciṉārkkiṉiyam*.

Note 4. The word *vaikaṟai* is, according to some, used to denote daybreak also. *Cf.* Tamil Lexicon.

10. ஏற்பாடு
நெய்த லாதன் மெய்பெறத் தோன்றும்.

Eṟpāṭu
Neyta l-ātaṉ mey-peṟa-t tōṉṟum.

Neytal is applied to afternoon.

Note 1. *Iḷampūraṇar* says that, since *perum-poḻutu* is not mentioned, all the seasons of the year may be taken under *neytal.* The same idea is mentioned in page 25 of Iṟaiyaṉār-Akapporuḷ. *Nacciṉārkkiṉiyar,* on the other hand, says that the expression *meypeṟa* in the sūtra suggests that spring, summer and winter are the *perum-poḻutu* with reference to *marutam* and *neytal.*

Note 2. The statement in the *Naccinārkkiṉiyam* at the end '*itaṉpayaṉ ivviraṇṭu nilattukku maṟṟai mūṉṟu kālam-um perumpāṉmai vārateṉṟalām* is an interpolation since the same idea has been mentioned before.

Note 3. The expression *poruḷ peṟa* in Bhavanandam Pillai edition of the Naccinārkkiṉiyam should be *mey peṟa.*

Note: 4. The word *eṟpāṭu* began to be used to denote morning also. *Cf.* Tamil Lexicon.

11. நடுவு நிலைத் திணையே நண்பகல் வேனிலொடு
முடிவுநிலை மருங்கின் முன்னிய நெறித்தே.

Naṭuvu-nilai-t tiṇai-y-ē naṇpakal vēṉiloṭu
Muṭivu - nilai maruṅkiṉ muṉṉiya neṟittē.

The *tiṇai* in the middle has for its region that which is suited to the middle part of the day associated with spring and summer.

Note 1. *Naṭuvu - nilai-t-tiṇai* is taken to mean *pālai. Pālai* is not mentioned in any of the previous sūtras, though the first sūtra refers to seven *tiṇais* and the second sūtra refers to that which is in the middle among the five leaving *kaikkiḷai* and *peruntiṇai.* But in *Puṟattiṇai-y-iyal* we find

Vākai tāṉ-e pālaiyatu puṟaṉ-ē (Tol-Poruḷ. 73) where *pālai* is said to be the *akattiṇai* having its corresponding *puṟattiṇai* in *vākai.* Hence we have to infer that *pālai* is the fourth in the list of seven akattiṇais. Since Tolkāppiyaṉār does not mention all the seven in order in the first sūtra, it

is clear that the enumeration of the same in a particular order was done by his predecessors.

Note 2. *Naḷ* + *pakal* has to become naṭ-pakal; for the sake of euphony, the nasal *ṉ* is substituted for the voiceless *ṭ*.[1]

Note. 3. Since the word *vēṉil* alone is used without the adjunct *iḷa* or *mutu*, it refers to both. *Iḷavēṉil* refers to the Tamil months *Cittirai* and *Vaikāci* and *mutuvēṉil* to *Āṉi* and *Āṭi*.

Note 4. Since *perum-poḻutu* occupies a position superior to *ciṟupoḻutu*, the suffix *oṭu* is used with *vēṉil* and *naṉ-pakal*.

Note 5. The expression *muṭivu-nilai-maruṇkin* is taken to mean 'in the company of' by Iḷampūraṇar and 'in the land suited to (pālai) *i. e.* *kuṟiñci* and *mullai* by Nacciṉārkkiṉiyar; he takes *nilai* to mean *nilam*. The expression *muṉṉiya neṟittē* is taken by Iḷampūraṇar to mean 'has the region thought over (by the author)'.

12. பின்பனி தானு முரித்தென மொழிப.

Piṉ-paṉi tāṉ-u m-uritt-eṉa moḻipa.

They say that *śiśira-ṛtu* also is suited to it.

Note 1. *Piṉ-paṉi* refers to the months *Māci* and *Paṅkuṉi*.

Mote 2. Iḷampūraṇar thinks that, since that author has mentioned *piṉ-paṉi* in a separate sutra, it is not so important as *vēṉil*.

Note 3. Nacciṉārkkiṉiyam says that the word *tāṉ* in the sūtra suggests that there is no *ciṟu-poḻutu* with reference to *piṉ-paṉi*; but the words *tāṉ* and *tām* are used generally for euphony by Tolkāppiyaṉār. *Cf*.

Ākkan tāṉē kāraṇa mutaṟṟē (Tol. Col. 21).
Ukaran tāṉē kuṟṟiya l-ukaram (*Ibid*. 123).
Vēṟṟumai tām-ē y-ēḻ-eṉa moḻipa (*Ibid*. 62).

Hence the last three lines in Nacciṉārkkiṉiyam seems to be an interpolation.

Then arose the question whether there is the possibility for the *tiṇais* to have *nilam* and *poḻutu* other than what are mentioned above. This is answered in the next *sūtra*.

13. திணைமயக் குறுதலுங் கடிநிலை யிலவே
நிலனொருங்கு மயங்குத லில்லென மொழிப
புலனன் குணர்ந்த புலமை யோரே.

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1. This is sanctioned in Tol. Col. 403.

Tiṇai-mayak k-uṟutaluṅ kaṭi-nilai y-iḷa-v-ē
Nilaṉ-oruṅku mayaṅkuta l-il-l-eṉa moḻipa
Pulaṉaṉ k-uṇarnta pulamai y-ōrē.

Those who are well-versed in literature say that there is no restriction for the overlapping of *tiṇai,* though *nilaṉ* with reference to each *tiṇai,* never changes.

From this it is understood that the *season* mentioned above may overlap.

Note 1. Both Iḷampūraṇar and Nacciṉārkkiṉiyar differ in their interpretation of this sūtra. According to the former, the idea conveyed in this sūtra is that, of the *mutaṟ-poruḷ,* season alone may overlap; and according to the latter, season among the *mutaṟ-poruḷ, karupporuḷ* and *uripporuḷ* may overlap. The reason for the same is the difference in their interpretation of the word *tiṇai* in this sūtra. Since *mutaṟ-poruḷ* has been mentioned with reference to each *tiṇai,* Iḷampūraṇar takes it in the sense *tiṇai-mutaṟporuḷ* ; since *tiṇai* is the name common to *mutaṟ-poruḷ, karu-p-poruḷ* and *uri-p-poruḷ,* Nacciṉārkkiṉiyar takes it to mean all the three. The reason for the difference in their interpretation is that Iḷampūraṇar thinks that *uripporuḷ* will never overlap while Nacciṉārkkiṉiyar thinks that even it may overlap. Hence they give different meanings to the next sūtra.

Note 2. *Iṉṟū* instead of *il* in the second line is the reading adopted in *Nacciṉārkkiṉiyam.*

Note 3. *Uṟutal,* the subject, in the first line is singular and *iḷa,* the predicate, is in plural.

Note 4: Even though there are two sentences in the sūtra, they should be construed as one sentence making the former a subordinate clause, as in the first sūtra in *Collati-kāram.*

Note 5. *Pulaṉ* means *lakṣya.* This line suggests that there was vast literature in Tamil before *Tolkāppiyaṉār.*

Note 6. The sutra *'Iru-vakai-p-pirivum......pulavar'* is taken to precede this sūtra both in *Iḷampūraṇam* and *Nacciṉārk-kiṉiyam.* But I think that this may precede the sūtra "*Kaṇṭu-ṭalai-k-kaḻitalum......'*, since the latter may be taken to explain the former. Besides the two kinds of *pirivu* mentioned in the former do not follow the sūtras 11 and 12. Iḷampūraṇar's interpretation of *tiṇai* as *tiṇai-mutaṟ-poruḷ* in this sūtra may

be appropriate if the sūtra '*iru-vakai-p-piruvam...*' does not intervene between the twelfth sūtra and the sūtra '*Tiṇai-mayakk-uṟutalum...*'

Will *karupporuḷ* and *uripporuḷ* overlap? The answer is:

14. உரிப்பொரு ளல்லன மயங்கவும் பெறுமே.
Uripporu ḷ-allaṉa mayaṅkavum peṟum-ē.

Those other than *uri-p-poruḷ*, i.e. *karu-p-poruḷ* may overlap.

Note 1. The particle *um* suggests that overlapping is rare.

Note 2. *Naccinārkkiṉiyar* has to give a different interpretaion to this sūtra, since what is said by *Iḷampūraṇar* here is included by the former in the previous sūtra. Hence he takes *uri-p-poruḷ-allaṉa* in the sense *tiṇais* other than those which have *uripporuḷ* i.e., *kaikkiḷai* and *peruntiṇai*. Since Tolkāppiyaṉār has nowhere mentioned *mutaṟ-poruḷ*, *karu-p-poruḷ* and *uri-p-poruḷ* for them, there is no chance for one to overlap with another. Besides interpreting *uri-p-poruḷ* in one way in this sūtra and in a different way in the next does not do justice to Tolkāppiyaṉār. Hence Naccinārkkiṉiyar's interpretation of this sūtra and the previous one deserves to be scrutinised by scholars. Iḷampūraṇar's interpretation is held by the commentator on *Iṟaiyaṉār Akapporuḷ*.

Note 3. Naccinārkkiṉiyar states that the particle *um* in the sūtra suggests that *pālai* also may have reference to four regions. Since this is suggested by the word *neṟi* in the 9th sūtra, this is also unecessary.

What are the *uri-p-poruḷs* then?

15. புணர்தல் பிரித லிருத்த லிரங்கல்
ஊட லவற்றி னிமித்த மென்றிவை
தேருங் காலைத் திணைக்குரிப் பொருளே.
Puṇartal pirita l-irutta l-iraṅkal
Ūṭa l-avaṟṟi ṉimitta m-eṉṟ-ivai
Tēruṅ kālai-t tiṇaikk-uri-p poruḷ-ē.

The *uripporuḷ* to the *tiṇais* are, on examination, *puṇartal* or company (of lovers), *pirital* or separation, *iruttal* or the state expecting the lover's arrival, *iraṅkal* or the state bemoaning the lover's absence, and *ūṭal* or love-quarrel and their causes.

Note 1. Since the order of *uripporuḷ* of each *tiṇai* in this sūtra does not agree with the *nilam* and presiding deity of

each *tiṇai* in the 5th sūtra, there is difficulty in apportioning each *uripporuḷ* to particular *tiṇai*. The difficulty has to be solved only from tradition that *puṇartal*, *piriṭal*, *iruttal*, *iraṅkal* and *ūṭal* are respectively the *uripporuḷ* of *kuṟiñci*, *pālai*, *mullai*, *neytal* and *marutam*. But Iḷampūraṇar comes to this conclusion mostly through the *tantra-yukti* '*moḻinta poruḷoṭu oṉṟa vaittal*' and Nacciṉārkkiṉiyar, through the suggesting capacity of *tēruṅkālai*.

Note 2. The order of *uripporuḷs* in this sūtra is very natural. *Piriṭal* happens only after the agreement of the lovers to marry, *iruttal*, *iraṅkal* and *ūṭal* happen only after marriage.

Note: 3. The author might have read in sūtra 5 the second line as the first, the first line as the second, the third as the fourth and the fourth as the third. Since *Māyōṉ* is elder to *Cēyōṉ* and *Vēntaṉ* holds a higher position than *Varuṇaṉ*, the author, perhaps, has preferred the existing order.

How many kinds of separation are there?

16. இருவகைப் பிரிவு நிலைபெறத் தோன்றலும்
உரிய தாகு மென்மனார் புலவர்.

Iru-vakai-p pirivu nilai-peṟat-t tōṉṟalum
Uriya t-āku m-eṉmaṉār pulavar.

Learned men say that separation may be classified in two ways.

Note 1. Nacciṉārkkiṉiyam reads *tōṉṟiṉum* in place of *tōṉṟalum*.

Note 2. Naccinārkkiṉiyar takes *piṉ-paṉi* from sūtra 10 and makes it the subject of *uriyatu ākum*; *iruvakai-p-piṛivu*, he takes it, to refer to the separation by land and the separation by sea. Hence his meaning to this sutra is 'learned men say that *śiśira-ṛtu* is proper to the separation both by land and sea.' He takes *nilai-peṟa* to mean 'according to their position'. It is not quite clear why he has interpreted this sūtra in that way.

Note: 3. Nacciṉārkkiṉiyar tells us that *ākum* in the sūtra suggests that even brahmans when they were unable to eke their livelihood could go to foreign lands through sea.

What are those two kinds of separation?

17. கொண்டுதலைக் கழிதலும் பிரிந்தவ ணிரங்கலும்
உண்டென மொழிப வோரிடத் தான.

Koṇṭu-talai-k kaḻital-um pirint-ava ṇ-iraṅkalum
Uṇṭ-eṉa moḻipa v-ōriṭat t-āṉ-a.

They say that taking away (the lady love) with him and both pining after the separation of the object of love, come under one class.

Note 1. Naccinārkkiniyam reads *kaḻiyiṉum* and *iraṅkiṉum* in place of *kaḻitalum* and *iraṅkalum*.

Note 2. Iḷampūraṇar thinks that *koṇṭu-talai-k-kaḻital* is concerned with *pālai-t-tiṇai* and *pirint-avaṉ-iraṅkal* with *peruntiṇai*. It seems that the arrangement of the sūtras is against the latter half of his view. *Ōr-iṭattāṉa* is taken by him to mean only in one *tiṇai*.

Note 3. Naccinārkkiṉiyar splits this sūtra into two: *Koṇṭu-talai-kaḻiyiṉum pirintu avaṉ iraṅkiṉum ōr-iṭattāṉa; uṇṭu eṉa moḻipa* and the second part means to him that this holds good to *Vēḷāḷas* among the four castes. There are three defects in this:—One is sentence-split or *vākyabhēda*, the other is there are not necessary words in the sūtra to give that meaning to the second part and the third is how *koṇṭu-talai-k-kaḻital* alone is taken to be the subject of *uṇṭu*.

Note: 4. The singular verb *uṇṭu* is used when the subject refers to two. Under what *tiṇai* should the mental attitude of the lover before his love is reciprocated by the lady be taken?

18. கலந்த பொழுதுங் காட்சியு மன்ன.
Kalanta poḻutuṅ kāṭci-y-u m-aṉṉa.

The mental attitude of the lover both on seeing the lady and meeting her is of the same clase, i.e., *pālai-t-tiṇai*.

Note 1. *Kalanta poḻutu* and *kāṭci* denote *kalanta-poḻutu nikaḻum maṉa-nikaṭci* and *kāṭciyil nikaḻum maṉa-nikaḻacci* and hence they are *ākupeyar*. They are taken, by Naccinārkkiṉiyar, to mean the time of their union by mutual consent and the time of their meeting.

Note 2. The meanings given by *Iḷampūraṇar* and *Naccinārkkiṉiyar* are totally different. The former takes *aṉṉa* to mean *ōr-iṭattāṉa* where *iṭam*, he says, refers to *kaikkiḷai*. Since *kaikkiḷai* refers to the mental condition of the lover when his love is not reciprocated, and at the stage when he sees the lady, it is not certain whether his love will be reciprocated or not, I do not agree with his view. *Naccinārkkiṉiyar* takes *aṉṉa* to mean '*have the same time as koṇṭu-talai-k-kaḻital*'; since the previous sūtra according to him, deals only with the classification of *pālai*, and the *prakaraṇa*

is with reference to *uri-p-poruḷ*, his interpretation seems to be far fetched.

What, then, are karupporuḷs?

19. முதலெனப் படுவ தாயிரு வகைத்தே
தெய்வ முணாவே மாமரம் புட்பறை
செய்தி யாழின் பகுதியொடு தொகைஇ
அவ்வகை பிறவுங் கருவென மொழிப.

Mutal-eṉa-p paṭuva t-ā-y-iru vakaittē
Teyva m-uṇā-v-ē māmaram puṭ-paṟai
Ceyti yāḻiṉ pakutiyoṭu tokai-i
A-v-vakai piṟa-v-uṅ karu-v-eṉa moḻipa.

The deity, food, beast, tree, bird, drum, profession, paṇ or the melody-type of yāḻ, etc., found in the two kinds of *mutar-poruḷ* are said to be *karu-p-poruḷ*.

Note: 1. The first line is taken to be a separate sūtra by Iḷampūraṇar and Naccinārkkiṉiyar. Both of them feel that, in that case, the idea contained is only the repetition of the content of the 4th sūtra. The suggestion by the repetition stated by Iḷampūraṇar is not clear. Naccinārkkiṉiyar states that *kaikkiḷai*, *peruntiṇai* and *pālai* take the land and season of the *tiṇai* with which they are associated.

Note 2. The first line here tells us that the *karu-p-poruḷ* changes not only in different regions but also in different seasons in the same region. It should be interpreted thus: ā-y-iruvakaittu (āṉa) ' mutal eṉappaṭu vataṉkaṇ.

Note 3. It is to be noted that *tiṇai-nilai-makkaḷ* or the permanent residents of each *tiṇai* are not mentioned here, though they are mentioned in the sūtras that follow the next. They have to be taken under the word *piṟa* in this sūtra.

Note 4. The deities of the four *tiṇais, kuṟiñci, mullai, neytal* and *marutam* have been mentioned in the sūtra 5. *Iḷampūraṇar* says that *Durgā* is the deity of *pālai* and *Naccināṟkkiṉiyar* says that *pālai* takes for its deity that of the *tiṇai* with which it is associated.

Note 5. *Naccinārkkiṉiyar* tells in his commentary under the 5th sūtra that *vakai* in this sūtra suggests that each *tiṇai* has its subordinate deities.

Note 6. Tolkāppiyaṉār has not mentioned the food etc. with reference to each *tiṇai*; they are mentioned in detail only by the commentators with varation here and there.

	Kuriñci	*Mullai*	*Neytal*	*Marutam*	*Pālai.*
Uṇā or food.	*Tiṇai aivaṉam.*	*varaku mutirai.*	Food got from the proceeds of salt and fish.	*nel*	Proceeds of decoity.
mā or beast.	*yāṉai, puli paṉri, karaṭi*	*māṉ muyal*	*karā curā*	*erumai nīrnāy*	Emaciated *yāṉai, puli etc.*
maram or tree	*vēṅkai kōṅku*	*koṉrai kuruntū etc.*	*Puṉṉai kaitai*	*marutū kāñci*	*iruppai kaḷḷi.*
puḷ or bird.	*mayil kiḷi.*	*kāṉaṅ-kōḻi*	*kaṭar-kākkai*	*aṉṉam aṉril*	*paruntū eruvai*
paṟai or drum.	*Veṟiyāṭṭu-p-paṟai, toṇṭa-ka-p-paṟai*	*ēru-kōṭ paṟai*	*nāvāy-p-paṟai*	*nel-l-ari-paṟai*	*āṟal-ai-p-paṟai*
				curaikoṇṭapaṟai.	
ceyti or profes-sion	*tēn-aḻittal*	*nirai mēytal*	*mīṉ-paṭuttal uppu-viḷaittal*	*uḻavau*	*āṟa-laittal*
yāḻ	*kuṟiñci*	*cātāri*	*cevvaḻi*	*marutam*	*pālai*
tiṇai-nilai-makkaṭ peyar	kuṟavaṉ *malai-nāṭaṉ verpaṉ*	*āyaṉ vēṭṭuvaṉ kurum-poraiṉaṭaṉ*	*mulaiyaṉ cērppaṉ koṇkaṉ turaivaṉ*	*uḻavaṉ ūran makiḻnaṉ*	*eyiṉaṉ mīḷi viṭalai.*

Will there be any overlapping among *karupporuḷ*?

20. எந்நில மருங்கிற் பூவும் புள்ளும்
அந்நிலம் பொழுதொடு வாரா வாயினும்
வந்த நிலத்தின் பயத்த வாகும்.

E-n-nila maruṅkiṟ pū-v-um puḷ-ḷ-um
A-n-nilam poḻutoṭu vārā v-āyiṉum
Vanta nilattiṉ payatta v-ākum.

Flowers and birds belonging to their respective tract and season, when described with reference to a different tract or season, have to be considered for the time being to belong to that tract and season.

Note: 1. *Nilattaṉ* is *upalakṣaṇa*. Hence *poḻutiṉ* also may be taken into account.

Note: 2. Though *pū* is not mentioned among *karupporuḷ* in the previous sūtra, it is considered so, since it forms a part of the tree mentioned there.

Note: 3. Iḷampūraṇar and Nacciṉārkkiṉiyar want to apply this with reference to other karupporuḷs also if they

are so found in Literature, the former by the *utti 'vantatu koṇṭu vārātatu muṭittal'* and the latter by *'o<u>n</u><u>r</u>e<u>n</u>a muṭittal'*

How are the permanent residents of each *tiṇai* named?

21. பெயரும் வினையுமென் றாயிரு வகைய
திணைதொறு மரீஇய திணைநிலைப் பெயரே.

Peyar-um vi<u>n</u>ai-y-um-e<u>n</u> <u>r</u>ā-y-iru vakaiya
Tiṇai-to<u>r</u>u marīiya tiṇai-nilai-p peyar-ē.

The names of the permanent residents with reference to each *tiṇai* are of two kinds: one taken from their family and the other from their profession.

Note: 1, The second line is taken by *Nacci<u>n</u>ārkki<u>n</u>iyar* to mean the family name of each *tiṇai* and the name from the *u<u>r</u>ipporuḷ* of the same. Hence it has to be split into *tiṇai-to<u>r</u>u-marīya peyarum and tiṇai-nilaip-peyarum.*

This construction is far-fetched; besides the idea conveyed by tiṇai-nilai-p-peyar is got by *ki<u>l</u>avar* in the next *sūtra.*

Note: 2. *Tīṇai-nilai is ākupeyar* and means *tiṇai-nilai-makkaḷ.*

What are they?

22. ஆயர் வேட்டுவ ராடூஉத் திணைப்பெயர்
ஆவயின் வரூஉங் கிழவரு முளரே.

Āyar vēṭṭuva r-āṭū ut tiṇai-p-peyar
Ā-vayi<u>n</u> varūuṅ ki<u>l</u>avar-u m-uḷar-ē.

The names of men are *āyar* and *vēṭṭuvar.* Among them there may be chieftains.

Note: 1. This sūtra refers to *mullai-t-tiṇai* alone in the opinion of *Iḷampūraṇar* and to *mullai* and *ku<u>r</u>iñci* in the opinion of *Nacci<u>n</u>ārkki<u>n</u>iyar.* This is to be understood only from tradition.

Note: 2. The meaning given by *Nācci<u>n</u>ārkki<u>n</u>iyar* is totally different. Among *āyar* and *vēṭṭuvar* there are chieftains both male and female. Since this sūtra should first of all give the names of the permanent residents, *Iḷampūraṇar's* interpretation alone is sound and straightforward.

Note: 3. *Āṭūuppeyar* and *ki<u>l</u>avar* are *upalaksaṇa* to *makaṭūuppeyar* and *ki<u>l</u>attiyar.*

Note: 4. *Āya<u>n</u>* seems to be the family name in *mullai* and *vēṭṭuva<u>n</u>* is the name by profession. This is suggested by the line in Iḷampūraṇam 'potuva<u>n</u> āya<u>n</u> e<u>n</u>pa<u>n</u>a kulampa<u>r</u><u>r</u>i varum,' But this conflicts with his earlier sentence 'āyar

enpār nirai mēyppār.' *Naccinārkkiniyar* thinks that *āyaṉ* and *vēṭṭuvaṉ* are respectively the *viṉai-p-peyar* of the residents of *mullai* and *kuriñci tiṇais*.

Are there *tiṇai-nilai-p-peyar* in other *tiṇais*?

23. ஏனோர் மருங்கினு மெண்ணுங் காலை
ஆனா வகைய திணை நிலைப்பெயரே

Ēṉōr maruṅkiṉum eṇṇuṅ kālai
Āṉā vakaiya tiṇai-nilai-p peyar-ē.

On examination, the names of the permanent residents of other *tiṇais* are of the same sort as in *mullai*.

Note: 1. *Naccinārkkiniyam* reads *pāṅkiṉum* for *maruṅkiṉum*.

Note: 2. *Āṉāvakaiya* is taken by *Iḷampūraṇar* to be made up of *āṉ+a-v-vakaiya* where *āṉ* means 'that place.' *Naccinārkkiniyar* takes it to be made up of *āṉā+vakaiya* where *āṉā* means 'mostly.'

Note: 3. *Naccinārkkiniyar* thinks this sūtra is concerned with *pālai* and *neytal*, since he has not come across such names with reference to *marutam*. But Iḷampūraṇar gives them.

Are compositions with slaves or servants as heroes and heroines sanctioned?

24. அடியோர் பாங்கினும் வினைவலர் பாங்கினும்
கடிவரை யிலபுறத் தென்மனார் புலவர்.

Aṭiyōr pāṅkiṉum viṉai-valar pāṅkiṉum
Kaṭivarai y-ila-puṟat t-eṉmaṉār pulavar.

Learned men say that *puṇartal, piṟital* etc., are not avoided among slaves and servants, but they are outside the range of the five tiṇais mentioned. *i.e.* they belong to *kaikkiḷai* and *peruntiṇai*.

Note: 1. *Naccinārkkiniyam* reads *viṉai-vala* for *viṉai-valar*; but *viṉai-vala* seems to be a misprint.

Note: 2. The subject of *kaṭi-varai-y-ila*, according to commentators is 'composition of poems.' But it is better to take *puṇartal, piṟital* etc. as the subject, since *ila* is plural.

Note: 3. From this sūtra it is evident that the heroes and heroines in *kaikkiḷai* and *peruntiṇai* are slaves and servants.

Can there be others also as heroes and heroines in *kaikkiḷai* and *peruntiṇai*?

25. ஏவன் மரபி னேனோரு முரியர்
ஆகிய நிலைமை யவரு மன்னர்.

Ēvan̲ marapi n̲-ēn̲ōru m-uriyar
Ākiya nilamai-y-avaru m-an̲n̲ar.

Others also may be servants, when they may be the heroes and heroines of *kaikkiḷai* and *peruntiṇai*.

Note: 1. The same meaning is given by Iḷampūraṇar; but the method is different. He takes *kaikkiḷai - peruntiṇaikku* to be understood before *uriyar*; in that case, the second line in the sūtra is unnecessary.

Note: 2. The meaning given by *Nacciṉārkkiṉiyar* is totally different. He thinks that this sūtra deals with the classification of *tiṇai-nilai-p-peyar* and they are of six kinds: *antaṇar, aracar, vaṇikar, kur̲unilamaṉṉar*, high Government officials and *vēḷāḷas*. There are three defects in this interpretation: (1) the *prakaraṇa* is about *kaikkiḷai* and *peruntiṇai* (2) the prose order adopted by him is curious: *marapiṉ ēval ākiya nilaimai-y-avarum, aṉṉār ākiya avarum, ēnōrum, uriyar*. Besides *ēval ākiya* is taken to mean 'who are allowed to have servants' and the phrase *uri-p-poruḷ ātar̲kū* is taken to be understood before *uriyar*. (3) that others also who do menial service may be heroes in *kaikkiḷai* and *peruntiṇai* will have no sanction.

What may be the causes for *pirivu* or separation?

26. ஓதல் பகையே தூதிவை பிரிவே.

Ōtal pakai-y-ē tūt-ivai pirivē.

The causes of *pirivu* are study, enmity and embassy.

Note: 1. *Piruvu* is *ākupeyar* and means *piriviṉ nimittam*; *ivai* means 'these' i.e. these three: *Iḷampūraṇur* says that *ivai* means *ittaṉmai-ya* and *nimittam* is taken to be understood from the context.

Note: 2. *Pakai* evidently refers to enmity between kings, and chieftains.

Note: 3. Of the five *uripporuls*, the cause for all but *pirivu* is self-evident. Hence the author begins to tell this, having finished the enumeration of *mutar̲-poruḷ, karupporuḷ* and *uripporuḷ*.

Note: 4. One should carefully note that this sūtra does not exhaust all the causes of *pirivu*.

Note: 5. *Naccinārkkiniyar* states that, since *pirivu* is common to both *kaḷavu* and *kaṟpu*, the author begins this sūtra.

Note: 6. In *Naccinārkkiniyam*, Damodaram Pillai's edition reads *ōtaṟku-p piritalum* and *tūtupaṟṟi-p-piritalum*, while Bhavanandam Pillai edition reads *ōtaṟ piritalum* and *tūtuṟṟu-p-piritalum.*

Note: 7. The phrase *antaṇarkkuriya* before 'ōtalum tūtum uṭaṉ kūṟiṟṟilar' in the Naccinārkkiniyam seems to be an interpolation.

Who are fit for *pirivu* on account of study and embassy?

அவற்றுள்

27. ஓதலுந் தூது முயர்ந்தோர் மேன.

Avaṟṟuḷ

Ōtal-un tūtu m-uyarntōr mēṉa.

Of them, *pirivu* for study and embassy is found among higher classes of men.

Note: 1. *Iḷampūraṇar* takes *antaṇar* and *aracar* under *uyarntōr* in this sūtra; but in two sūtras which follow where the word *uyarntōr* appears, he takes it to refer to *uyarntōr ākiya vaṇikar* and *antaṇar*. *Naccinārkkiniyar* takes it to refer to *antaṇar mutaliya mūvar, antaṇar aracar vaṇikar uyarnta vēḷāḷar*, and *uyarnta nālvakai varuṇattār* respectively. But it seems to me that in all the three sūtras it may refer to Brāhmans, Kṣatriyas and Vaiśyas.

Who are fit for *pirivu* on account of *pakai*?

28. தானே சேறலுந் தன்னொடு சிவணி
ஏனோர் சேறலும் வேந்தன் மேற்றே.

Tāṉ-e cēṟal-un taṉ-ṉ-oṭu civaṇi
Ēṉōr cēṟal-um vēntaṉ mēṟṟ-ē.

Going against (the enemy) in person or others accompanying him are found among kings.

Note: 1. *Cel-tal* transforms into *cēṟal* and *vēntaṉ-mēṟṟu* is the *oṉṟaṉpāl kuṟippuviṉai* formed from the compound noun *vēntaṉ-mēl.*

Note: 2. Naccinārkkiniyam reads *civaṇiya* for *civaṇi.*

Note: 3. *Ēṉōr* should refer to kings of other countries.

Are there any other causes for *pirivu*?

29. மேவிய சிறப்பி னேனோர் படிமைய
முல்லை முதலாச் சொல்லிய முறையாற்

பிழைத்தது பிழையா தாகல் வேண்டியும்
இழைத்த வொண்பொருள் முடியவும் பிரிவே.

Mēviya ciṟappi ṉ-ēṉōr paṭimaiya
Mullai mutal-ā-c colliya muṟaiyāṟ
Pilaittatu piḻaiyā t-ākal vēṇṭiyum
Ilaitta v-oṇ-poruṇ muṭiya-v-um pirivē.

Separation may ensue on account of setting right the irregularities in temples having the idols of gods and among men of all tracts commencing with *mullai* mentioned before and on account of making immense wealth of finest type.

Note: 1. *Mēviya ciṟappiṉōr* are gods and men; *mēviya ciṟappiṉ ēṉōr* are those other than men, i.e. gods. *Paṭimaiya* means there 'those having the idols', *i.e*, temples. *colliya* means 'those people that are mentioned' and hence *ākupeyar*. These two are taken as the subject of the *viṉai-y-eccam piḻaittatu*. Muṟaiyāṉ is used in the sense of the fifth case and means 'from the prescribed code.'

Note 2. *Nacciṉārkkiṉiyar's* interpretation of this *sūtra* is totally different. It is this: *Pirivu* ensues from a king trying to set right the irregularities in the countries commencing with *mullai* which he got as tribute and from persons other than kings (i.e. Brāhmans and Vaiśyas) seeking after immense choice wealth mentioned in the Vedas. To arrive at this he adopts a peculiar prose order which appears to be far from natural. The meaning of *paṭimaiya* is, according to him, 'Vedas which prescribe the austerities.' The reason for such a laboured interpretation is his idea that this *sūtra* is connected with the previous one and has the substance of the sūtra '*Ōtal Kāval......*' of Iraiyanār Akapporul.

Who are competent to set right the irregularities in temples?

30. மேலோர் முறைமை நால்வர்க்கு முரித்தே
Mēlōr muṟaimai nālvarkku m-urittē.

The right of those mentioned first in the previous *sūtra* vests with all the four (*i.e.*) *Brāhmans, Kṣatriyas, Vaiśyas* and *Velālas*.

Note 1. Mēlōr is interpreted as 'devas' by *Iḷampūraṇar* and vaṇikar by *Nacciṉārkkiṉiyar*. The meaning given by me to the word mēlōr (those that are mentioned first) agrees with that of mēlōr in the 3rd *sūtra* of the *Kaṟpiyal*.

Note 2. *Nacciṉārkkiṉiyar's* meaning is different. The code to earn wealth prescribed for *vaṇikar* holds good for *antaṇar, aracar* and two kinds of *vēlālar.* This meaning also seems to be far fetched.

Who are competent to set right the irregularities of people in different tracts?

31. மன்னர் பாங்கிற் பின்னோ ராகுப

Maṉṉar pāṅkiṟ piṉṉor-ākupa.

Piṉṉōr (those mentioned next (i.e.) those to set right the irregularities of people) come under the class of kings (*i.e.*) Kṣatriyas.

Note 1. Piṉṉōr here is similar to *Kīḻōr* in the 3rd *sūtra* of the *Kaṟpiyal*. According to my meaning *piṉṉōr* is *uddeśya* and *maṉṉar pāṅku* is *vidheya.* But according to *Ilampūraṇar* and *Nacciṉārkkiṉiyar* they are reversed; *piṉṉōr* means, according to the former, *vaṇikar* and *vēlālar* and according to the latter, *vēḷ-āḷar* alone.

Who are competent to make choice wealth?

32. உயர்ந்தோர்க் குரியவோத் தினை

Uyarntōrk k-uriya v-ōtti ṉ-āṉ-a.

Separation on account of making choice wealth is allowable to the *uyarṉtōr* in the way in which it is sanctioned in the Vedas.

Note 1. *Iḻaitta oṉ-poṇaṉ mu-ṭiya-p-pirivu* is taken here.

Note 2. Uyarntōr are those who were allowed to study the Vedas.

Note 3. The meanings given by *Ilampūranar* and *Naccinārkkiniyar* are totally different. According to the former it is this:—*Vaṇikar* may have separation on account of study. According to the latter, *antaṇar, aracar, vaṇikar* and high class vēḷ-āḷar are competent to study the works in Sanskrit and Tamil which have their source in Vedas; here *āṉa* is the subject and *uriya* is the predicate. Context does not seem to favour their interpretation.

Note 4. The *sūtras* 30, 31 and 32 are, in my opinion, the viśeṣa *sūtras* of the *sūtra* 29.

Are others allowed to carry over the duties of kings mentioned in *sūtras* 28 and 31?

33. வேந்துவினை யியற்கை வேந்த னொரீஇய
ஏனோர் மருங்கினு மெய்திட னுடைத்தே

Vēntu-viṉai-iyaṟkai vēnta ṉ-orīiya
Eṉōr maruṅkiṉu m-eytiṭa ṉ-uṭaittē.

The nature of looking after the duties of kings is found even in men other than kings.

Note: 1. *Eṉōr* refers to the *kuṟu-nila-maṉṉar* or the chieftains of small territories.

Note 2. *Nacciṉārkkiṉiyam* reads *vēṉtaṉin* for *vēntaṉ*.

Note 3. *Ilampūranar* considers that this *sūtra* sanctions *tūtu* in *vaṇikar* and *vēḷālar* and hence ēṉōr, according to him, refers to them. This meaning does not appear to suit the context.

Note 4. This is a *viśeṣa sūtra* to the sūtras 27 to 31 with reference to Kṣatriyas. *Naccinārkkiṉiyar* holds about the same view.

Note 5. The particle *um* in *maruṅkiṉum* suggests that it is rare.

Are they entitled for *pirivu* to earn money ?

34. பொருள்வயிற் பிரிதலு மவர்வயினுரித்தே

Poruḷ-vayiṟ pirital-u m-avar-vayi ṉ-uritte.

They are also entitled for *pirivu* on account of poruḷ.

Note 1. Avar here refers, according to *Ilampūrāṇar*, to *vaṇikar* and *vēḷālar*.

Note 2. *Naccinārkkiṉiyar* takes this *sūtra* and the following one as one *sūtra* and thinks that it sanctions *pirivu* on account of *porul* and *ōtal* with reference to the *kuṟu-nila-maṉṉar*. Hence he takes oḻukkattāṉa porul to mean 'the study enjoined.'

If uyarntōr take to *pirivu*, on account of *porul*, what should they do?

35. உயர்ந்தோர் பொருள்வயி னொழுக்கத்தான.

Uyarntōr poruḷ-vayi ṉ-oḻukkat t-āṉ-a

If *uyarntōr* take to *pirivu* on account of *porul* they should stick to their ācāra or rules of conduct enjoined in *smṛtis*.

Note 1. *Pirital* is taken here from the previous *sūtra*.

Note 2. This is a *viśeṣa-vidhi* to the *sūtra* 32. The *uddeśya* is *porul-vayiṟ-pirital* and the *vidheya* is *oḻukkattiṉkaṇ iruttal*. The substance of this *sūtra* is that, though *uyarntōr* have to go to foreign countries to make money, they should stick to their *ācāras*. Since *pirivu* in *kaḷavu* is of two

kinds (cf sūtra 17) and since *koṇṭutalai-k-kaḻital* may happen both by land and by sea, is it allowable to take ladies by sea?

36. முந்நீர் வழக்க மகடூஉவோ டில்லை.

Munnīr valakka makaṭūuvō ṭ-illai.

It is not allowed to go by sea with women.

Note *Iḷampūraṇar* takes *munnīr* in the sense of sea. Naccinārkkiniyar takes it in the sense of the three kinds of *pirivu* on account of *ōtal, tūtu* and *poruḷ* and hence takes this *sūtra* to mean that it is not allowed to take women during the *pirivu* due to *ōtal, tūtu* and *poruḷ* and condemns *Iḷampūraṇar* for his interpretation, and accuses him for his ignorance of literature. But, in my opinion, *Ilampūraṇar's* view is correct and *Naccinārkkiniyar*, betrays here, as elsewhere, his lack of scientific approach. Restriction comes in with reference to a thing only when there is a chance of its operation otherwise. *Ōtal* and *tūtu* generally happen only in *kaṟpu*. *Poruḷ* happens in *kaḷavu* also when women also may be taken by men with them. Doubt arises whether they may be taken with them both by land and by sea. This *sūtra* prevents them from being taken by sea. Hence it is understood that *koṇṭutalai-k-kaḻital* can happen only on land. Hence this sūtra is a *viśeṣavidhi* to the sūtras 34, 35 and 16 and 17.

Is there any other thing which is prohibited with reference to women?

37. எத்திணை மருங்கினு மகடூஉ மடன்மேல்
பொற்புடை நெறிமை யின்மை யான

E-t-tiṇai maruṅkin-u makaṭūu maṭanmēl
Poṟpuṭai neṟimai y-inmai y-āṉ-a

Women of any class are prohibited from mounting themselves on a horse of palmyra stems to proclaim their love publicly, since it is devoid of refinement.

Note 1. *Tiṇai* means, according to *Iḷampūraṇar* 'family or class' and according to *Naccinārkkiniyar*, 'any *tiṇai* among the seven commencing with *kaikkiḷai*'. Since *maṭal-ēṟutal* comes under *peruntiṇai*, *Iḷampūraṇar's* meaning is better.

Note 2. The word *illai* is taken here from the previous *sūtra*.

Note 3. The word *ēṟutal* may be taken to be understood after *maṭanmēl*, though *Iḷampūraṇar* takes *maṭaṉ-mēl* to mean *maṭaṉ-mēlēṟutal*.

Note 4. This sūtra refers to both *kaikkiḷai* and *peruntiṇai* in the opinion of *Naccinārkkiniyar*.

The following eight sūtras tell us who are competent to speak during *pirivu* and how.

38. தன்னு மவனு மவளுஞ் சுட்டி
மன்னு நிமித்த மொழிப்பொருட் டெய்வம்
நன்மை தீமை யச்சஞ் சார்தலென்று
அன்ன பிறவு மவற்றொடு தொகைஇ
முன்னிய கால மூன்றொடு விளக்கித்
தோழி தேஎத்துங் கண்டோர் பாங்கினும்
போகிய திறத்து நற்றாய் புலம்பலும்
ஆகிய கிளவியு மவ்வழி யுரிய

Tannu m-avanu m-avaḷuñ cuṭṭi
Mannu nimitta moḻi-p-poruṭ ṭeyvam
Nanmai tīmai y-accañ cārtal-enṟu
Anna piṟa-v-u m-avaṟṟoṭu tokaii
Munniya kāla mūnṟoṭu viḷakki-t
Tōḻi tēettun kaṇṭōr pāṅkinum
Pōkiya tiṟattu naṟṟāy pulampalum
Ākiya kiḷavi-y-u m-a-v-vaḻi y-uriya.

When the lover has taken the lady-love with him without the knowledge of her parents, her mother is made to bewail and express her thoughts with reference to herself, the lover and the lady-love (1) from the omens, (2) from omen-serving-words, and (3) from the prophetic expression of men possessed of spirits-what good, bad or danger, etc., befell them in the past, befall them in the present and will befall in the future to herself, her friends and those that were sent in search of her.

Note 1. *Naccinārkkiniyam* reads mūnṟuṭan for mūnṟoṭu in line 5.

39. எமப் பேரூர்ச் சேரியுஞ் சுரத்தும்
தாமே செல்லுந் தாயரு முளரே

Ēma-a pēr-ūr-c cēri-yuñ curattum
Tām-ē cellun tāyar-u m-uḷar-ē.

Mothers may go in search of them through the streets of well-governed big cities or through jungles.

Note: 1. Tāyar according to *Iḷampūraṇam*, refers to foster-mother in both cases, and according to *Naccinārkkiniyam*, to mother in the case of going through the streets of cities and to foster-mother in the case of going through jungles.

40. அயலோ ராயினு மகற்சி மேற்றே

Ayalō r-āyiṉu m-akaṟci mēṟṟē.

Even though the lover and the lady-love were within the native village (without being known to the mother, etc.) it should be considered to be equal to their having left the place.

41. தலைவரு விழும நிலையெடுத் துரைப்பினும்
போக்கற் கண்ணும் விடுத்தற் கண்ணும்
நீக்கலின் வந்த தம்முறு விழுமமும்
வாய்மையும் பொய்ம்மையுங் கண்டோற் சுட்டித்
தாய்நிலை நோக்கித் தலைபெயர்த்துக் கொளினும்
நோய்மிகப் பெருகித் தன்னெஞ்சு கலுழ்ந்தோளை
அழிந்தது களையென மொழிந்தது கூறி
வன்புறை நெருங்கி வந்ததன் றிறத்தோடு
என்றிவை யெல்லா மியல்புற நாடின்
ஒன்றித் தோன்றுந் தோழி மேன

Talaivaru viḻuma nilai-y-eṭu-t t-uraippiṉum
Pōkkaṟ kaṇṇum viṭuttaṟ kaṇṇum
Nīkkaliṉ vanta tam-m-uṟu viḻumam-um
Vāymai-y-um poymmai-y--uṅ kaṇṭōr cuṭṭi-t
Tāy-nilai nōkki-t talai-p-peyarttu-k koḷiṉum
Nōy-mika-p peruki-t taṉṉeñcu kaluḻntōḷai
Aḻintatu kaḷai-y-eṉa moḻintatu kūṟi
Vaṉpuṟai neruṅki vantataṉ ṟiṟattōṭu
Eṉṟivai y-ellā m-iyalp-uṟa nāṭiṉ
Oṉṟi-t tōṉṟun tōḻi mēṉa.

It is left to the intimate companion of the lady-love to describle the impending dangers, to persuade the lover to go (to foreign countries), to send the lady-love with him, to make the fostermother going in search of the lady return by telling her the views of *smṛti* writers about *dharma* and *adharma* and to approach the lady's mother to console her with the words said by the lover to her daughter when she was in excessive love-sickness, etc.

Note 1. *Naccinārkkiniyar* reads *kaṇṭōr, kaḷaiiya* and *oḻintatu* in place of *kaṇṭōṉ, kaḷai-y-eṉa* and *moḻintatu.*

Note 2. There is difference in interpretation between *Iḷampūraṇar* and *Naccinārkkiṉiyar* in two places. Neñcu-kaluḻntōḷ in line 6 is taken to refer to the lady-love by the former and to her mother by the latter. Tōṉṟum is taken to be the finite verb by the former and peyar - eccam qualifying *tōḻi* by the latter.

Iḷampūraṇar seems to be better with reference to the first and Naccinārkkiniyar with reference to the second.

42. பொழுது மாறு முட்குவரத் தோன்றி
வழுவி னாகிய குற்றங் காட்டலும்
ஊரது சார்புஞ் செல்லுந் தேயமும்
ஆர்வ நெஞ்சமொடு செப்பிய வழியினும்
புணர்ந்தோர் பாங்கிற் புணர்ந்த நெஞ்சமொடு
அழிந்தெதிர் கூறி விடுப்பினு மாங்கத்
தாய்நிலை கண்டு தடுப்பினும் விடுப்பினும்
சேய்நிலைக் ககன்றோர் செலவினும் வரவினுங்
கண்டோர் மொழிதல் கண்ட தென்ப

Polutu m-āṟu m-uṭku-vara-t tōṉṟi
Valuvi ṉ-ākiya kuṟṟaṅ kāṭṭalum
Ūratu cārpuñ cellun tēyam-um
Ārva neñcamoṭu ceppiya valiyiṉum
Puṇarntōr pāṅkiṟ puṇarnta neñcamoṭu
Alintat-etir kūṟi viṭuppiṉu m-āṅkat
Tāy-nilai kaṇṭu taṭuppiṉum viṭuppiṉum
Cēy-nilai-k k-akaṉṟōr celaviṉum varaviṉum
Kaṇṭōr molital kaṇṭa t-eṉpa.

They say that the sayings of those that met them on their way are found with reference to the following points: enumeration of the dangers that may befall them on account of the frightening part of the day and the route; mention of the proximity of the village and the long distance of their destination with sincerity of heart; allowing them to proceed after dissuading them with the warmth of heart; dissuading the foster mother from proceeding further and then permitting her; their departure to distant lands and their return.

Note 1. Naccinārkkiniyam reads *kiḷaviyum* for *valiyiṉum* in line 4 of the sūtra.

Note 2. *Kaṇṭatu* is active in form and passive in meaning.

43. ஒன்றாத் தமரினும் பருவத்துஞ் சுரத்தும்
ஒன்றிய மொழியொடு வலிப்பினும் விடுப்பினும்
இடைச் சுரமருங்கி னவட மெய்திக்
கடைக்கொண்டு பெயர்தலிற் கலங்கஞ ரெய்திக்
கற்பொடு புணர்ந்த கௌவை யுளப்பட
அப்பாற் பட்ட வொருதிறத் தானும்
நாளது சின்மையு மிளமைய தருமையுந்
தாளாண் பக்கமுந் தகுதிய தமைதியும்

இன்மைய திளிவு முடைமைய துயர்ச்சியும்
அன்பின தகலமு மகற்சிய தருமையும்
ஒன்றாப் பொருள்வயி னூக்கிய பாலினும்
வாயினுங் கையினும் வகுத்த பக்கமோடு
ஊதியங் கருதிய வொருதிறத் தானும்
புகழு மானமு மெடுத்துவற் புறுத்தலுந்
தூதிடை யிட்ட வகையி னானும்
ஆகித் தோன்றும் பாங்கோர் பாங்கினும்
மூன்றன் பகுதியு மண்டிலத் தருமையும்
தோன்றல் சான்ற மாற்றோர் மேன்மையும்
பாசறைப் புலம்பலு முடிந்த காலத்துப்
பாகனொடு விரும்பிய வினைத்திற வகையினும்
காவற் பாங்கி னாங்கோர் பக்கமும்
பரத்தையி னகற்சியிற் பிரிந்தோட் குறுகி
இரத்தலுந் தெளித்தலு மெனவிரு வகையோடு
உரைத்திற நாட்டங் கிழவோன் மேன.

Oṉṟā-t tamariṉum paruvattuñ curattum
Oṉṟiya moḻiyoṭu valippiṉum viṭuppiṉum
Iṭai-c-cura maruṅki ṉ-avaṭama r-eyti-k
Kaṭai-k-koṇṭu peyartaliṟ kalaṅkaña r-eyti-k
Kaṟpoṭu puṇarnta kauvai y-uḷappaṭa
A-p-pāṟ paṭṭa v-oru-tiṟat tāṉum
Nāḻatu ciṉmaiyu m-iḷamaiya t-arumaiyum
Tāḷ-āṉ pakkamun takutiya t-amaitiyum
Iṉmaiya t-iḷivu m-uṭaimaiya t-uyarcciyum
Aṉpiṉa t-akalamu m-akaṟciya t-arumaiyum
Oṉṟā-p poruḷ-vayi ṉ-ūkkiya pāliṉum
Vāyiṉuṅ kaiyiṉum vakutta pakkamōṭu
Ūtiyaṅ karutiya v-orutiṟat tāṉum
Pukaḻu māṉamu m-eṭuttu- vaṟ puṟuttalum
Tūtiṭai y-iṭṭa vakaiyi ṉāṉum
Āki-t tōṉṟum pāṅkōr pāṅkiṉum
Mūṉṟaṉ pakutiyu maṇṭilat t-arumaiyum
Tōṉṟal cāṉṟa māṟṟōr mēṉmaiyum
Pācaṟai-p pulampalu muṭinta kālattu-p
Pākaṉoṭu virumpiya viṉai-t tiṟa vakaiyiṉum
Kāvaṟ pāṅki ṉ-āṅkōr pakkamum
Parattaiyi ṉ-akaṟciyiṟ pirintōṭ kuṟuki
Irattalun teḷittalu m-eṉa-viru vakaiyōṭu
Urai-t-tiṟa nāṭṭaṅ kiḻavōṉ mēṉa.

It is the privilege of the lover or the husband to speak
(1) when he takes the lady-love with her consent through

desert tract in inconvenient season from her relatives who did not agree to it, (2) when he leaves her for the reason that her relatives did not agree, that the season is inconvenient and the desert tract is impassable (3) when her relatives (father and elder brother) overtake them in the desert and she, fearing that they will take her back, openly tells them her resolve to go with him, (4) when he is determined to make money in foreign countries without being dissuaded by the shortness of life, transitoriness of youth, the dangers to be encountered, the prosperity of the attempt, the precariousness of being in want, the dignity of riches, the depth of love and the difficulty of separation, (5) when he is bent upon profitting himself with the study of scriptures and fine arts, (6) when he impresses upon his wife the fame and name he should get, (7) when he goes on embassy, (8) when he speaks of the strength of himself, his allies and his foes, the difficulty of capturing the enemy's fort and the high dignity and superiority of his foes, (10) when he soliloquizes about his wife's separation in the tent, (11) when he after the war is over asks his charioteer to drive at greater speed, (12) when he is posted as sentinel and (13) when he, after his company with courtezan, beseeches his wife for pardon and comes to terms with her.

Note: 1. *Naccinārkkiniyam* reads tōliyoṭū (1·2) peyarttalin (1·4) mānamum (1·14) and parintōḷ (1-22) in the place of moliyoṭū, peyarttalin, ānamum, and pirintōḷ found in *Iḷampūraṇam.*

Note: 2. The word karpū in 1.5 is taken by *Naccinārkkiniyar* in the technical sense as opposed to kaḷavu; but it is better to take it to mean 'determination.'

Note: 3. *Iḷampūraṇar* takes the eight commencing with *nāḷatucinmai* and ending with *akarciyatu arumai* independently, while *Naccinārkkiniyar* takes them as four, the former in each pair being taken as the cause and condemns Iḷampūraṇar for his interpretation. Since the particle *um* is found in all the eight, Iḷampūraṇar's interpretation seems to be better.

Note 4. *Mūnran pakuti* is taken to mean *tan-vali, tuṇai-vali* and *vinai-vali* by Iḷampūraṇar and *arattinār poruḷ ākki, a-p-poruḷār kāmanukarval* by *Naccinārkkiniyar.*

Note: 5. Though *irattal* and *teḷittal* in 1·23 are concerned with *ūṭal*, yet they are mentioned here since their cause is *parattaiyir̲ piruvu*.

44. எஞ்சி யோர்க்கு மெஞ்சுத லிலவே
Eñci yōr̲kku m-eñcuta l-ila-v-ē.

Others also are not prohibited to have their say.

Note 1. In Iḷampūraṇam it is stated that there should have been a separate *sūtra* with reference to the lady-love and might have been lost through the carelessness of the scribe.

45. நிகழ்ந்தது நினைத்தற் கேதுவு மாகும்
Nikal̲ntatu nin̲aittar̲ k-ētu-v-u m-ākum

Pirivu may be the case of the lover and the lady-love to think of past event.

Note: 1. The particle um is taken by Iḷampūraṇar to suggest *etirmar̲ai* and by Naccin̲ārkkin̲iyar, *eccam*. Hence the latter adds 'kūr̲utar̲kum ām'.

46. நிகழ்ந்தது கூறி நிலையலுந் திணையே
Nikal̲ntatu kūr̲i nilaiyalun tiṇai-y-ē.

Staying away describing what had happened is included in *pālai-t-tiṇai*.

Is it possible for the *poruḷ* of one *tiṇai* to get mixed with another *tiṇai*?

47. மரபுநிலை திரியா மாட்சிய வாகி
விரவும் பொருளும் விரவு மென்ப
Marapu-nilai tiriyā māṭciya v-āki
Viravum poruḷum viravu m-en̲pa.

They say that *poruḷ* belonging to one *tiṇai* may get mixed with another *tiṇai* without going against the tradititional usage.

Is there any way to determine the *tiṇai* other than through the *mutar̲poruḷ*, *karupporuḷ* and *uripporuḷ* ?

48. உள்ளுறை யுவம மேனை யுவமமெனத்
தள்ளா தாகுந் திணையுணர் வகையே
Uḷḷur̲ai y-uvama m-ēn̲ai-y-uvamam-en̲a-t
Taḷḷā t-ākun tiṇai-y-uṇar vakai-y-ē.

A simile by suggestion and an ordinary simile are also means to determine the *tiṇai*.

Where is uḷḷur̲ai-y-uvamam used?

49. உள்ளுறை தெய்வ மொழிந்ததை நிலமெனக்
கொள்ளு மென்ப குறியறிந் தோரே

Uḷḷuṟai teyva m-oḻintatai nilam-eṉa-k
Koḷḷu m-eṉpa kuṟi-y-aṟin tōr-ē.

Grammarians say that *uḷḷuṟai* is resorted to with reference to *karupporuḷ* excluding the deities.

Note: 1. *Naccinārkkiṉiyar* reads *nilaṉ* in place of *nilam.*

What is the definition of *uḷḷuṟai-y-uvamam*?

50. உள்ளுறுத் திதனோ டொத்துப்பொருண் முடிகென
உள்ளுறுத் துரைப்பதே யுள்ளுறை யுவமம்
Uḷ-ḷ-uṟut t-itaṉō ṭ-ottu-p-poruṇ muṭika-eṉa
Uḷ-ḷ-uṟut t-uraippatē y-ūḷḷuṟai y-uvamam.

Uḷḷuṟai-y-uvamam is that wherein the *prakṛtārtha* or the topic on hand is suggested from the description of *aprakṛtārtha.*

Note: 1. *Naccinārkkiṉiyam* reads *uṟuvatai* in place of *uṟaippatē*. Perhaps it is scribal error.

What is *ēṉai-y-uvamam*?

51. ஏனை யுவமந் தானுணர் வகைத்தே
Ēṉai-y-uvaman tāṉ-uṇar vakaittē

The other *uvamam* is that wherein *prakṛtārtha* is explicitly compared to the *aprakṛtārtha.*

What is *kaikkiḷai*?

52. காமஞ் சாலா விளமை யோள்வயின்
ஏமஞ் சாலா விடும்பை யெய்தி
நன்மையுந் தீமையு மென்றிரு திறத்தான்
தன்னொடு மவளொடும் தருக்கிய புணர்த்துச்
சொல்லெதிர் பெறாஅன் சொல்லி யின்புறல்
புல்லித் தோன்றுங் கைக்கிளைக் குறிப்பே
Kāmañ cālā viḷamai y-ōḷ-vayiṉ
Ēmañ cālā v-iṭumpai y-eyti
Naṉmai-y-um tīmai-y-u m-eṉṟ-iru tiṟattāṉ
Taṉṉoṭu m-avaḷoṭun tarukkiya puṇarttu-c
Col-l-etir peṟā-aṉ colli y-iṉpuṟal
Pulli-t tōṉṟuṅ kaikkiḷai-k kuṟippē.

Kaikkiḷai is suggested when a lover carried away by uncontrollable passion at the sight of an immature girl satisfies himself with the expressions that he suffers for no wrong of his and she wrongs to him on his receiving no reply from her.

Note: 1. This suggests that the girl may not be even aware of his mental attitude towards her.

What is *peruntiṇai*?

53. ஏறிய மடற்றிற மிளமை தீர்திறம்
தேறுத லொழிந்த காமத்து மிகுதிறம்
மிக்க காமத்து மிடலொடு தொகைஇ
செப்பிய நான்கும் பெருந்திணைக் குறிப்பே
Ēṟiya maṭaṟṟiṟa m-iḷamai tīr-tiṟam
Tēṟuta l-oḻinta kāmattu miku-tiṟam
Mikka kāmattu miṭaloṭu tokaii
Ceppiya nāṉkum peruntiṇai-k kuṟippē.

Peruntiṇai is suggested from four things: *maṭal-ēṟutal* or mounting up a horse made of palm stems, the state of either the lover or the lady-love having passed the stage of youth, the state of completely forgetting oneself through extreme passion and their union in that state.

Note: 1. *Maṭal-ēṟutal* is possible only with reference to the lover.

To which *tiṇai* do the stages preceding them belong?

54. முன்னைய நான்கு முன்னதற் கென்ப
Muṉṉaiya nāṉku muṉṉatark-eṉpa.

The stages preceding the four mentioned above belong to *kaikkiḷai.*

Note: 1. *Nacciṉārkkiṉiyar* takes munnaiya nāṉkum to refer to *kāṭciaiyam, teritaḷ* and *tēṟal*, the stages when the lover first sees the lady.

What kinds of verses are suited to *aka-t-tiṇai*, etc.?

55. நாடக வழக்கினு முலகியல் வழக்கினும்
பாடல் சான்ற புலனெறி வழக்கம்
கலியே பரிபாட் டாயிரு பாவினும்
உரிய தாகு மென்மனார் புலவர்
Nāṭaka vaḻakkiṉu m-ulakiyal vaḻakkiṉum[1]
Pāṭal cāṉṟa pulaṉeṟi vaḻakkam
Kaliy-ē paripāṭ ṭ-ā-y-iru pāviṉum
Uriya t-āku m-eṉmaṉār pulavar.

Learned men say that Poetry in literature (relating to *aka-t-tiṇai*) will be composed in the verses *kali* or *paripāṭṭu* in consonance with the tradition followed in literature and the world.

Is there any other rule to be followed with reference to *akam*?

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1. लोकधर्मी नाट्यधर्मी धर्मीति द्विविधः स्मृतः । Nāṭyaśāstra, 6 24.

56. மக்க ளுதலிய வகனைந் திணையும்
சுட்டி யொருவர்ப் பெயர்க்கொளப் பெறாஅர்

Makka ṇutaḷiya v-akaṉ-ain tiṇai-y-um
Cuṭṭi y-oruvar-p peyar-koḷa-p peṟāar.

In the five tiṇais which are in the middle where mention is made of human beings, their individual names should not be mentioned.

Where, then, may the individual names be mentioned?

57. புறத்திணை மருங்கிற் பொருந்தி னல்லது
அகத்திணை மருங்கி னளவுத விலவே

Puṟattiṇai maruṅkiṟ porunti ṉ-allatu
Akattiṇai maruṅki ṉ-aḷavuta l-ila-vē.

Individual names may be mentioned in *puṟa-t-tiṇai* and not in *akattiṇai.*

Note: 1 *Nacciṉārkkiṉiyar* slightly differs in the interpretation of the *sūtra.* According to him the meaning is this: If individual names have to be mentioned in *akattiṇai*, it can be done only when it is mixed with *puṟattiṇai.*

Note; 2. This sūtra serves as a connecting link between *Akattiṇai-y-iyal* and *Puṟattiṇai-y-iyal.*

Akattiṇai-y-iyal ends.

TOLKĀPPIYAM

Section III-Poruḷ-atikāram

புறத்திணையியல்

Puṟattiṇai-y-iyal

(Chapter on theme describing conduct as regards war, state-affairs etc.)

58. அகத்திணை மருங்கி னரிறப வுணர்ந்தோர்
புறத்திணை யிலக்கணந் திறப்படக் கிளப்பின்
வெட்சி தானே குறிஞ்சியது புறனே
உட்கு வரத்தோன்று மீரேழ் துறைத்தே.

Akattiṇai maruṅki ṉ-ariṟapa v-uṇarntōr
Puṟattiṇai y-ilakkaṇan tiṟappaṭa-k kiḷappiṉ
Veṭci tāṉ-e kuṟiñci-y-atu puṟaṉ-ē
Uṭku-vara-t tōṉṟu m-īr-ēḻ tuṟaittē.

When those who have correctly understood the classification of *akattiṇai* begin to describe clearly the nature of *puṟattiṇai,* (they say) *veṭci* is the *puṟattiṇai* corresponding to the *akattiṇai kuṟiñci* and is clearly of fourteen *tuṟai* or minor themes.

Note. 1. The lines 3 and 4 of this sūtra should, in my opinion, form the second sūtra. The third and fourth lines of this sūtra should have been left out by mistake by the scribe. They may be reconstructed thus :

வெட்சி முதலாப் பாடா ணிறுவாய்
முற்படக் கிளந்த வெழுதிணை யென்ப

Veṭci mutal-ā-p pāṭā ṇ-iṟuvāy
Muṟ-paṭa-k kiḷanta v-eḻutiṇai y-eṉpa

(were classified into seven by the predecessors beginning with *veṭci* and ending with *pāṭāṇ*).

This suggested to me when I compared this sūtra with the first sūtra of the *Akattiṇai-y-iyal.*

It is worth noting that *Iḷampūraṇar* mentions under the 45th sūtra of the Akattiṇai-y-iyal that the sūtra dealing with lady-love is missing.

Note. 2. Even though Tolkāppiyaṉār has mentioned that *puṟattiṇai* is of seven kinds, the later works, *Paṉṉiru-*

paṭalam and *Puṟapporuḷveṇpā-mālai* mention *nine* and *twelve* kinds respectively.

Note. 3. Since the root *uṭku* means to fear, to be great, I have translated *uṭkuvara* into 'clearly' though Naccinārkkiniyar takes it to mean *añcu-taka* (deserving fear).

Note. 4. The words *veṭci* etc. owe the names to the flowers worn on the occasion.

Note. 5. *Veṭci* is said to be the *puṟaṉ* of *kuṟiñci* since both have mountains and their surroundings for their region, since cows are taken away without the knowledge of the owner in the same way as lady-loves are wooed without the knowledge of their parents, since the flowers *veṭci* and *kuṟiñci* are found in the same region, and since the operation is at nights in both.

What is the nature of *veṭci* ?

59. வேந்துவிடு முனைஞர் வேற்றுப்புலக் களவின்
ஆதந் தோம்பன் மேவற் றாகும்.

Vēntu-viṭu muṉaiñar vēṟṟu-p pula-k kaḷaviṉ
Ā-tan t-ōmpaṉ mēvaṟ ṟ-ākum.

(Veṭci) has for its nature the commander of an army, at the instance of the king, taking away the cows of the enemies without their knowledge and keeping them safe.

Note. 1. The subject of *ākum* is *veṭci* taken here from the previous sūtra ; *mēvaṟṟu* forms the subjective complement of *ākum*.

Note. 2. *Vēntu* is formed by dropping *aṉ* from *vēntaṉ*.

Note. 3. The word *muṉaiñar* is interpreted as the *residents of the border villages* by *Iḷampūraṇar* and *commanders* by Naccinārkkiniyar.

Note. 4. *Vēṟṟu-p-pulam* is a compound of *vēṟu* and *pulam* and means *the land of another* (*i.e.*) the territory of the enemy and is in the fifth case with the case-suffix being dropped.

Note. 5. *Kaḷaviṉ* may be taken as the third case with the suffix being dropped.

Note. 6. *Tantu* means *koṇṭu-vantu* (having brought) in some places in the ancient Tamil. This meaning is obsolete and the word now means only *having given*.

Note. 7. *Ōmpal* is the object of *mēvaṟṟu* ; mevaṟṟu is formed by adding *tu* to *mēval*.

What are the fourteen *tuṟais* of *veṭci* ?

60. படையியங் கரவம் பாக்கத்து விரிச்சி
புடைகெடப் போகிய செலவே புடைகெட
ஒற்றி னாகிய வேயே வேய்ப்புறம்
முற்றி னாகிய புறத்திறை முற்றிய
ஊர்கொலை யாகோள் பூசன் மாற்றே
நோயின் றுய்த்த னுவல்வழித் தோற்றம்
தந்துநிறை பாதீ டுண்டாட்டுக் கொடையென
வந்த வீரேழ் வகையிற் றாகும்.

Paṭai-y-iyaṅ k-aravam pākkattu viricci
Puṭai-keṭa-p pōkiya celav-ē puṭai-keṭa
Oṟṟi ṉ-ākiya vēy-ē vēy-p-puṟam
Muṟṟi ṉ-ākiya puṟatt-iṟai muṟṟiya
Ūr-kolai y-ā-kōḷ pūcaṉ māṟṟ-ē
Nōy-iṉ ṟ-uytta [1]ṉuval-vaḻi-t tōṟṟam
Tantu-nirai pātī ṭ-uṇṭāṭṭu-k koṭai-y-eṉa
Vanta v-īr-ēḻ vakai-y-iṟ ṟ-ākum.

Veṭci is of the following fourteen kinds: (1) the noise of trumpet, (2) words of unseen men in neighbouring villages serving as omen, (3) expedition without being seen by the enemy, (4) report of the spies without being seen by the enemy, (5) staying around the place suggested by the spies, (6) massacring the residents of the place, (7) taking away the cows, (8) successfully emerging from the conflict with the enemies, (9) not exposing the cows to misery, (10) appearing at the place suggested (by their own people), (11) stationing the cows taken, (12) classifying the cows, (13) pleasure-party with food, drink and dance, and (14) giving away the cows (to the needy).

Note. 1. Passages illustrating the above may be seen in *Puṟanāṉūṟu, Patiṟṟuppattu, Puṟapporuḷ-veṇpā-mālai* etc.

Note. 2. Nacciṉārkkiṉiyar takes the above fourteen kinds to refer to both cases, when the cows are taken away and when they are retrieved. Hence fourteen, according to him, is doubled.

Besides,

61. மறங்கடைக் கூட்டிய [2] துடிநிலை சிறந்த
கொற்றவை நிலையு மத்திணைப் புறனே.

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[1] Nuval-vaḻi (Iḷam) Nuvaluḻi (Nac.)

[2] Kuṭi-nilai (Iḷam) Tuṭi-nilai (Nac.)

Maran-kaṭai-k kūṭṭiya tuṭi-nilai ciranta
Korravai nilai-y-u m-a-t-tiṇai-p puran-ē.

Mustering the courage of the warriors by beating the *tuṭi* drum and offering sacrifice and worship to *Durgā* are taken to be the *puram* of that *tiṇai*.

Note. 1. *A-t-tiṇai*, according to Iḷampūraṇam, refers to *kuriñci* and according to Naccinārkkiniyam, to *vetci*. Iḷampūraṇar's interpretation seems to be sound.

Note. 2. Worship of Durgā by Dharmaputra at the commencement of the *Virāṭaparvan* and by Arjuna at the commencement of war at Kurukṣetra in the Mahābhārata is worth comparison here.

Note. 3. *Kuṭi-nilai*, according to Iḷampūraṇam, refers to the high state of the family of warriors.

Note. 4. Iḷampūraṇar tells us that the second line suggests that *Korravai* or *Durgā* was also the presiding deity of kuriñci.

62. அன்றியும் [1]
வெறியறி சிறப்பின் வெவ்வாய் வேலன்
வெறியாட் டயர்ந்த காந்தளு மூறுபகை
வேந்திடை தெரிதல் வேண்டி யேந்துபுகழ்ப்
போந்தை வேம்பே யாரென வரூஉம்
மாபெருந் தானையர் மலைந்த பூவும்
வாடா வள்ளி வயவ ரேத்திய
ஓடாக் கழனிலை யுளப்பட வோடா
வுடல்வேந் தடுக்கிய வுன்ன நிலையும்
மாயோன் மேய மன்பெருஞ் சிறப்பின்
தாவா விழுப்புகழ்ப் பூவை நிலையும்
ஆரம ரோட்டலு மாபெயர்த்துத் தருதலும்
சீர்சால் வேந்தன் சிறப்பெடுத் துரைத்தலும்
தலைத்தா ணெடுமொழி தன்னொடு புணர்த்தலும்
அனைக்குரி மரபினது கரந்தை யன்றியும்
வருதார் தாங்கல் வாள்வாய்த்துக் கவிழ்தலென்று
இருவகைப் பட்ட பிள்ளை நிலையும்
வாண்மலைந் தெழுந்தோனை மகிழ்ந்துபறை தூங்க
நாடவற் கருளிய பிள்ளை யாட்டும்
காட்சி கல்கோ ணீர்ப்படை நடுதல் [2]
சீர்த்த மரபிற் பெரும்படை வாழ்த்தலென்று

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1. It seems அன்றியும் was left out by the scribe.
2. காட்சி கல்கோ ணீர்ப்படை நடுதல்
சீர்த்தமரபிற் பெரும்படை வாழ்த்தலென்று

இருமூன்று மரபிற் கல்லொடு புணரச்
சொல்லப் பட்ட வெழுமூன்று துறைத்தே.

Aṉṟiyum
Veṟi-y-aṟi ciṟappiṉ vev-vāy vēlaṉ
Veṟi-yāṭ ṭ-ayarnta kāntaḷ-u m-uṟu-pukai
Vēnt-iṭai terital vēṇṭi y-ēntu-pukaḻ-p
Pōntai vēmpē y-ār-eṉa varūum
Mā-perun tāṉaiyar malainta pū-v-um
Vāṭā vaḷḷi vayava r-ēttiya
Ōṭā-k-kaḻaṉilai y-uḷa-p-paṭa v-ōṭā
Ūṭal-vēn t-aṭukkiya v-uṉṉa nilai-y-um
Māyōṉ mēya maṉ-peruñ ciṟappiṉ
Tāvā viḻu-p-pukaḻ-p pūvai nilai-y-um
Ār-ama r-ōṭṭal-u mā-peyarttu-t tarutalum
Cīr-cāl vēntaṉ ciṟapp-eṭu-t t-uraittalum
Talai-t-tā ṇeṭumoḻi taṉṉoṭu puṇarttal-um
Aṉai-k-kuri marapiṉatu karantai y-aṉṟiyum
Varu-tār tāṅkal vāḷ-vāyttu-k kaviḻtal-eṉṟu
Iru-vakai-p paṭṭa piḷḷai nilai-y-um
Vāṇ-malain t-eḻuntōṉai makiḻntu-paṟaitūṅka
Nāṭ-avaṟ k-aruḷiya piḷḷai y-āṭṭum
Kāṭci kal-kō ṇīr-p-paṭai naṭutal
Cīrtta marapiṟ-perum-paṭai vālttal-eṉṟu
Iru-mūṉṟu marapiṟ kalloṭu puṇara-c
Collap paṭṭa eḻu-mūṉṟu tuṟaittē.

Veṭci is, in addition, of the following twenty-one *tuṟais*: (1) dance under the possession of Skanda by a priest who is an adept in it and who expresses the ideas in seriousness, (2-4) wearing of the flowers of palmyra, margosa and common mountain ebony by the renowned warriors of vast and great armies to distinguish themselves from the kings of great enmity[1], (5) a kind of dance called vāṭā-vaḷḷi, (6) the state of anklet not slipping and being extolled by warriors[2] (7)

இருமூன்று மரபின் . . . . (இளம்)
காட்சி கால்கோ ணீர்ப்படை நடுகல்
சீர்த்தகு சிறப்பின் பெரும்படை வாழ்த்தலென்று
இருமூன்று வகையின் . . . . . . (நச்)

[1] Naccinārkkiniyar takes the *anvaya* '*mā-varum pukaḻ ēṉum peruntāṉaiyar*' which means those having great armies famous through animals.

[2] Naccinārkkiniyar's interpretation is this: the state of warriors extolling one and providing him with anklets when he stands still in the battlefield.

invoking an *unnam* tree for omens before battle by warriors fierce and not receding from the pl[illegible], (8) praising the bilberry flower that it resemb[illegible] and hence it is noted for unfailing fa[illegible]ith Lord Viṣṇu and other gods [illegible] terrible fight against thos[illegible] taking back the cows, ([illegible] famous king, (12) wa[illegible] themselves with reference [illegible] to ten belonging to *karant*[illegible] resisting the onslaughts of th[illegible] sword in battle, (15) the *piḷḷai-y-*[illegible] warriors to *svarga* with the beating of d[illegible] the memorial stone, (17) taking away the memorial st[illegible] washing it with water, (19) fixing the same, (20) making [illegible] necessary inscription with due honour, and (21) extolling the same.

Note. 1. Iḷampūraṇar says that the above twentyone also are the tuṟai of *veṭci-t-tiṇai,* since they happen when the cows are taken back. He also says that they may form the *tuṟai* of other *tiṇais.* But Naccinārkkiniyar mentions that this sūtra deals with the seven *vaḻu* (faults) common to all the *puṟattiṇais* and explains how eleven out of twenty-one form *vaḻu,* since they are concerned not with kings, but with soldiers, subjects etc. Since he has explained eleven to be *vaḻu*, it is not easy to understand why he says *vaḻu ēḻum* at the commencement. He also tells us that these twenty-one are found in all the *puṟa-t-tiṇai* and some in *akattiṇai* also.

Note. 2. Naccinārkkiniyar takes *vēlaṉ* in the sūtra to be an *upalakṣaṇa* to *kaṇi-kāriyai* (woman fortune-teller)

Note 3. Naccinārkkiniyar takes the reading *kāl-kōḷ* in line 19 in place of the reading *kal-kōḷ* taken by Iḷampūraṇar. *Kal-kōḷ*, according to him means 'commencing the sculpture of the figure of a warrior who died in battle, on a memorial stone'.

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[1] Naccinārkkiniyar interprets this thus-fleeing from terrible fight, being defeated by those who took away the cows. This does not fit in with what immediately follows.

[2] Naccinārkkiniyar interprets this thus:—the dance in honour of the prince being installed in the kingdom with the beating of drums by the people rejoicing that he had emerged successfully from fight.

Note. 4. The twenty one *turais* mentioned here are classified under three heads: (1) those that precede *ār-amar-ōṭṭal* which are eight in number, those that commence from *ār-amar-ōṭṭal* and end with *piḷḷai-y-āṭṭu* which are seven in number and which are taken under *karantai-t-tiṇai* by later scholars and those that deal with memorial stone, which are *six* in number.

Note. 5. *Naṭutal* is the reading of Iḷampūraṇar and *naṭukal* is the reading of Naccinārkkiniyar in line 19. The former reading is better since it is in consonance with *perum-paṭai vāḻttal* etc.

Note. 6. Since these twentyone do not directly deal with the heroism of kings, they are mentioned in a separate sūtra. Since they follow the taking of cows, they are taken under *veṭci-t-tiṇai.*

Note, 7. The phrase '*vēlaṉmutal-āka*' at the beginning of Iḷampūraṇam under this sūtra does not seem to convey any sense. It may be dropped.

63. வஞ்சி தானே முல்லையது புறனே
எஞ்சா மண்ணசை வேந்தனை வேந்தன்
அஞ்சுதகத் தலைச்சென் றடல்குறித் தன்றே[1]

Vañci tāṉ--ē mullai-y-atu puṟaṉ-ē
Eñcā maṇ-ṇacai vēntaṉai vēntaṉ
Añcutaka-t talai-c-ceṉ ṟ-aṭal-kuṟit t-aṉṟ-ē.

Vañci is the *puṟaṉ* of *mullai* ; it consists of one king ferociously advancing towards another to kill him when the latter wants to take possession of a land which the former wants for himself.

Note. 1. Since water and shade are necessary for one army to advance against another and there will be separation between warriors and *their wives, vañci is taken to be the puṟaṉ of mullai.*

What are the *tuṟais* of *vañci* ?

64. இயங்குபடை யரவ மெரிபரந் தெடுத்தல்
வயங்க லெய்திய பெருமை யானும்
கொடுத்த லெய்திய கொடைமை யானும்
அடுத்தூர்ந் தட்ட கொற்றத் தானும்
மாராயம் பெற்ற நெடுமொழி யானும்

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[1] Naccinārkkiniyar takes the first line as a sūtra and the other two as another *sūtra*.

பொருளின் றுய்த்த பேராண் பக்கமும்
வருவிசைப் புனலைக் கற்சிறை போல
ஒருவன் றாங்கிய பெருமை யானும்
பிண்ட மேய பெருஞ்சோற்று நிலையும்
வென்றோர் விளக்கமுந் தோற்றோர் தேய்வும்
குன்றாச் சிறப்பிற் கொற்ற வள்ளையும்
அழிபடை தட்டோர் தழிஞ்சியொடு தொகைஇக்
கழிபெருஞ் சிறப்பிற் றுறைபதின் மூன்றே.

Iyaṅku-paṭai y-aravu m-eri-paran t-eṭuttal
Vayaṅka l-eytiya perumai yāṉ-um
Koṭutta l-eytiya koṭaimai yāṉ-um
Aṭutt-ūrn t-aṭṭa koṟṟat tāṉ-um
Mārāyam peṟṟa neṭu-moḻi yaṉ-um
Poruḷiṉ ṟ-uytta pēr-āṇ pakkam-um
Varu-vicai-p puṉalai-k kaṟ-ciṟai pōla
Oruvaṉ ṟāṅkiya perumai yāṉ-um
Piṇṭa mēya peruñ-coṟṟu nilai-y-um
Veṉṟōr viḷakkam-un tōṟṟōr tēyv-um
Kuṉṟā-c ciṟappiṟ koṟṟa vaḷḷai-y-um
Aḻi-paṭai taṭṭōr taḻiñciyoṭu tokai-i-k
Kaḻi-peruñ ciṟappiṟ ṟuṟai-patiṉ mūṉṟ-ē.

There are thirteen highly meritorious *turais* to *vañci* :—

(1) The din arising from the two armies, (2) setting fire on a large scale, (3) the greatness well exhibited, (4) giving away (weapons of warfare to soldiers) and presents, (5) heroism shown in killing (the enemies) by slowly approaching them, (6) words of congratulation on the military honour conferred upon by kings, (7) the highly valorous part of the army rushing against the enemy considering them to be insignificant, (8) the greatness of one resisting the attacks of the enemy like a stone, a huge flood, (9) the state of having large provisions of food, (10) the lustre of the victorious, (11) the dimness of the defeated, (12) the tribute (received from the enemy) on account of unmitigated valour or regretting the destruction of the enemy's country on account of unmitigated valour, and (13) the honour and presents offered to those who were maimed in battle.

Note. 1. The word *vañci* is taken here from the previous sūtra and is changed to *vancikkū*.

Note. 2. *Koṟṟavaḷḷai* mentioned in line 11 of this sūtra is mentioned by Iḷampūraṇar under sūtra 86 that it forms a

tuṟai of *vañci* if tribute is given prominence and *tuṟai* on *pāṭāṇ* if eulogy is given prominence. But Ṉaccinārkkiṉiyar gives the latter interpretation which is the same as the first mentioned in the *Puṟapporuḷveṇpā-mālai*.

Note. 3 *Aravam, eḻuttal* etc. are nominative case in form, while *perumaiyāṉ, koṭaimaiyāṉ* etc. are third case in form. For the sake of symmetry it is better to take that *āṉ* has been dropped in *aravam* etc. Iḷampūraṇar says that *āṉ* after *perumaiyāṉ* is *iṭaiccol*. Naccinārkkiṉiyar, though he agrees with him, gives the above mentioned as an alternative. This is perhpas due to the rarity of the use of *āṉ* in Literature as an *iṭaiccol* other than case-suffix.

65. உழிஞை தானே மருதத்துப் புறனே
முழுமுத லரண முற்றலுங் கோடலும்
அனைநெறி மரபிற் றாகு மென்ப.
Uḻiñai tāṉ-ē marutattu-p puṟaṉ-ē
Muḻu-muta l-araṇa muṟṟal-uṅ kōṭal-um
Aṉai-neṟi marapiṟ ṟ-āku m-eṉpa.

Uḻiñai is the *puṟaṉ* of *marutam* and it is said that it is of the nature of besieging the external fort (of the enemy) and taking hold of it.

Note. 1. *Naccinārkkiṉiyar* takes the first line as one *sūtra* and the second and the third lines as a separate *sūtra*.

Note. 2. The word *kōṭal* means, according to Iḷampūraṇar, taking hold of or destroying and according to *Naccinārkkiṉiyar*, resisting from within the fort. Since resistance is mentioned in the *sūtra* 69, Iḷampūraṇar's interpretation seems to be sound.

66. அதுவே தானு மிருநால் வகைத்தே.
Atu-v-ē tāṉ-u m-iru-nāl vakaitt-ē.
It is of eight kinds.

Note. 1. Since a similar sūtra is not found with reference to other *tiṇais* and since the expression *nāl-iru-vakaittē* is found in the next sūtra, it gives us room to suspect that this *sūtra* may be an interpolation.

What are the eight kinds?

67. கொள்ளார் தேஎங் குறித்த கொற்றமும்
உள்ளியது முடிக்கும் வேந்தனது சிறப்பும்
தொல்லெயிற் றிவர்தலுந் தோலது பெருக்கமும்[1]
அகத்தோன் செல்வமு மன்றி முரணிய

1. தொல்லெயிற் கிவர்தலுந் தோலின் பெருக்கமும். (நச். பாடம்)

புறத்தோ னணங்கிய பக்கமுந் திறற்பட[1]
ஒருதான் மண்டிய குறுமையு முடன்றோர்
வருபகை [2]பேணா ராரெயி லுளப்படச்
சொல்லப் பட்ட நாலிரு வகைத்தே,

Kollār tē-eṅ kuṟitta koṟṟam-um
Uḷḷiyatu mutikkum vēntaṉatu ciṟappum
Tol-l-eyiṟ ṟ-ivartal-um tōlatu perukkam-um
Akattōṉ celvam-u m-aṉṟi muraṇiya
Puṟattō ṉ-aṇaṅkiya pakkam-un tiraṟ-paṭa
Oru-tāṉ maṇṭiya kuṟumai-y-u m-uṭaṉṟōr
Varu-pakai pēṇā r-ār-eyi l-uḷappaṭa-c
Colla-p paṭṭa nāl-iru vakaittē.

It is of the following eight kinds:—(1) the act of a king directed towards capturing the country of his enemy[3] (who does not accept his suzerainty or obey his command), (2) the greatness of the king in carrying out his wishes (3) proceeding towards the ancient fort (of the enemy) (4) the vastness of elephantry[4] (5) the riches of the besieged king, (6) the difficulties experienced by the besieger[5] (7) the pitiable situation of the besieged in resisting alone, and (8) the piteous fort of the beseiged who cannot resist the onslaughts of the besieger.

On the other hand,

68. (அன்றியும்).[6]
குடையும் வாளு நாள்கோ ளன்றி
மடையமை யேணிமிசை மயக்கமுங் கடைஇச்
சுற்றம ரொழிய வென்றுகைக் கொண்டு
முற்றிய முதிர்வு மன்றி முற்றிய
அகத்தோன் வீழ்ந்த நொச்சியு மற்றதன்
புறத்தோன் வீழ்ந்த புதுமை யானும்
நீர்ச்செரு வீழ்ந்த பாசியு மதா அன்று
ஊர்ச்செரு வீழ்ந்த மற்றதன் மறனும்

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1. திறப்பட (நச். பாடம்)
2. பேணார் வாரெயில் (இளம். பாடம்)

[3] Naccinārkkiniyar's interpretation is: celebrating the victory of a king with liberal grants even before he has captured the enemey's country.

[4] Naccinārkkiniyar takes *tōl* to mean shield etc. made of leather; but, since *tōl* is used in the sense of *elephants* in the Malaipaṭukaṭām, it is here taken to mean elephantry.

[5] This may be taken to mean 'the difficulties to which the besieged was put by the besieger.'

[6] It seems *aṉṟiyum* has been left out by the scribe.

[1] மதின்மிசைக் கிவர்ந்த மேலோர் பக்கமும்
இகன்மதிற் குடுமிகொண்ட மண்ணு மங்கலமும்
வென்ற வாளின் மண்ணோ டொன்றத்
தொகைநிலை யென்னுந் துறையொடு தொகைஇ
வகைநான் மூன்றே துறையென மொழிப.

(*Aṉṟiyum*)
Kuṭai-y-um vāḷu-nāḷ-kō ḷ-aṉṟi
Maṭaiyamai y-ēṉimicai mayakkam-uṅ kaṭai-i-c
Cuṟṟama r-oḻiya veṉṟu-kaik koṇṭu
Muṟṟiya mutirvu m-aṉṟi muṟṟiya
Akattōṉ vīḻnta nocci-y-u maṟṟ-ataṉ
Puṟattōṉ vīḻnta putumai y-āṉ-um
Nīr-c-ceru vīḻnta pāci-y-u m-atāaṉṟu
Ūr-c-ceru vīḻnta maṟṟ-ataṉ maṟaṉ-um
Matiṉmicai-k k-ivarnta mēlōr pakkam-um
Ikaṉ-matiṟ kuṭumi-koṇṭa maṇṇu maṅkalam-um
Veṉṟa vāḷiṉ maṇṇō ṭ-oṉṟa-t
Tokai-nilai y-eṉṉun tuṟaiyoṭu tokaii
Vakai-nāṉ mūṉṟē tuṟai-y-eṉa moḻipa.

On the other hand, they say that there are twelve tuṟais (to it) :—

(1) *Kuṭai-nāṭ-kōḷ* or sending the royal umbrella in an auspicious hour, (2) *vāḷ-nāṭ-kōḷ* or sending the sword in an auspicious hour, (3) the clash between the two armies when the army of the besieger is getting up through ladders, (4) the besieger besieging the inner fort after capturing the outer one by killing in battle the army of the enemy, (5) the defence desired by the besieged, (6) the miraculous attack desired by the besieger, (7) the army defeated at the battle in the moat, (8) the complete disaster of the army fallen in the battle within the fort, (9) the attack of those who spread themselves on the fort and consequently are on a higher level, (10) the purificatory bath of the besieger after gaining victory in the fort and taking hold of the crown of the beseiged or assuming the crown, name and title of his vanquished enemy, (11) the purificatory bath to the sword of the victor and (12) collecting the armies of the victor so as to be honoured.

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[1] Nac. reads in lines 9, 10:
அகமிசைக் கிவர்ந்தோன் பக்கமு மிகன்மதிற்
குடுமி கொண்ட மண்ணு மங்கலமும்.

Note. 1. The word *uḻiñai* is taken from *sūtra* 66 and is changed to *uḻiñaikkŭ*.

Note. 2. The *sūtra* 68 gives us the classification of *uḻiñai-t-tiṇai* according to Tolkāppiyaṉār and the *sūtrā* 69, according to his predecessors.

Note. 3. The defence of the besieger mentioned in line 5 of this *sūtra* is taken to be separate tiṇai of the name *nocci*.

69\. தும்பை தானே நெய்தலது புறனே
மைந்து பொருளாக வந்த வேந்தனைச்
சென்றுதலை யழிக்குஞ் சிறப்பிற் றென்ப.

Tumpai tāṉ-ē neytalatu puṟaṉ-ē
Maintu-poru ḷ-āka vanta vēntaṉai-c
*Ceṉṟu-talai y-aḻikkuñ ciṟappiṟ ṟ-eṉpa**

Tumpai is the *puṟaṉ* of *neytal* and possesses the high feature of one king eager of fame attacking another and the latter too eager of the same fame meeting him in open fight and destroying them.

Note. 1. Since open war takes place in a place as expansive as the sandy plain, *tumpai* is taken to be the *puṟaṉ* of *neytal*.

What is the greatness of *tumpai* ?

70\. கணையும் வேலுந் துணையுற மொய்த்தலின்
சென்ற வுயிரி னின்ற யாக்கை
இருநிலந் தீண்டா வருநிலை வகையோடு
இருபாற் பட்ட வொருசிறப் பின்றே.

Kaṇai-y-um-vēl-un tuṇai-y-uṟa moyttaliṉ
Ceṉṟa v-uyiri ṉiṉṟa yākkai
Iru-nilan tīṇṭā v-aru-nilai vakayōṭŭ
Iru-pāṟ paṭṭa v-oru-ciṟap p-iṉṟē.

The body lying on the earth after life has departed on account of the shower of arrows and incessant throw of spears, with that which dances not being in contact with the wide earth is of superior excellence both ways.

What are the tuṟais of *tumpai* ?

71\. தானை யானை குதிரை யென்ற
நோனா ருட்கு மூவகை நிலையும்
வேன்மிகு வேந்தனை மொய்த்தவழி யொருவன்

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*Nacciṉārkkiṉiyar takes the first line as one *sūtra* and the remaining two as another *sūtra*.

தான்மீண் டெறிந்த தார்நிலை யன்றியும்
இருவர் தலைவர் தபுதிப் பக்கமும்
ஒருவ னொருவனை யுடைபடை புக்குக்
கூழை தாங்கிய வெருமையும்[1] படையறுத்துப்
பாழி கொள்ளு மேமத் தானும்
களிறெறிந் தெதிர்ந்தோர் பாடுங் களிற்றொடு
பட்ட வேந்தனை யட்ட வேந்தன்
வாளோ ராடு மமலையும் வாள்வாய்த்து
இருபெரு வேந்தர் தாமுஞ் சுற்றமும்
ஒருவரு மொழியாத் தொகைநிலைக் கண்ணும்
செருவகத் திறைவன் வீழ்வுறச்[2] சினைஇ
ஒருவனை[3] மண்டிய நல்லிசை நிலையும்
பல்படை யொருவன் குடைதலின் மற்றவன்
ஒள்வாள் வீசிய நூழிலு முளப்படப்
புல்லித் தோன்றும் பன்னிரு துறைத்தே.

Tāṉai yāṉai kutirai y-eṉṟa
Nōṉā r-uṭku mū-vakai nilai-y-um
Vēṉ-miku vēntaṉai moyttavaḻi y-oruvaṉ
Tāṉ-mīṇ ṭ-eṟinta tār-milai y-aṉṟiyum
Iruvar talaivar taputi-p pakkamum
Oruva ṉ-oruvaṉai y-uṭai-paṭai pukku-k
Kūḻai tāṅkiya y-erumai-y-um paṭai-y-aṟuttu-p
Pāḻi koḷḷu m-ēma-t t-āṉ-um
Kaḷiṟ-eṟin t-etirntōr pāṭuṅ kaḷiṟṟoṭu
Paṭṭa vēntaṉai y-aṭṭa vēntaṉ
Vāḷō r-āṭu m-amalai-y-um vāḷ-vāyttu
Iru-peru vēntar tām-uñ cuṟṟam-um
Oruvar-u m-oḻiyā-t tokai-nilai-k kaṇṇ-um
Ceru-v-akat t-iṟaivaṉ vīḻv-uṟa-c ciṉaii
Oruvaṉai maṇṭiya nal-l-icai nilai-y-um
Pal-paṭai y-oruvaṉ kuṭaitaliṉ maṟṟavaṉ
Oḷ-vāḷ vīciya nūḻil-u m-uḷappaṭa-p
Pulli-t tōṉṟum paṉṉiru tuṟaitt-ē.

Tumpai is of twelve *tuṟais*: (1-3) the three stages of the infantry, elephantry, and cavalry creating awe in the friends of foes, (4) the state of the army when one, seeing that the king fighting with his spear is surrounded with foes, leaves his scene of action and comes to his rescue, (5) the piteous

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1. வெருமை (இளம்) ; எருமை (நச்.)
2. வீழ்வுற (இளம்) ; வீழ்ந்தென (நச்.)
3. ஒருவனை (இளம்) ; ஒருவன் (நச்.)

scene where the commanders of both sides have fallen dead, (6) unyielding resistence of a warrior entering into the thick of the fight and protecting the rear of the army when the army is on the point of being broken by the enemy (7) success in hand-to-hand fight without weapons, (8) the greatness of attacking elephants with those who are on them (9) eulogy[1] of the king who has fallen with his elephant by the warriors of the victorious king, (10) state when both kings with their armies fight with their swords and stand balanced in the battle-filed[2] (11) the scene when a warrior wins undying fame by dashing against the enemy in rage when he finds that their king was killed by them, and (12) one slaughtering by brandishing his sword the different sections of the enemy's army broken on his advance.

72. வாகை தானே பாலையது புறனே
தாவில் கொள்கைத் தத்தங் கூற்றைப்
பாகுபட மிகுதிப் படுத்த லென்ப[3].

Vākai tā<u>n</u>-ē pālaiyatu pu<u>r</u>a<u>n</u>-ē
Tā-v-il koḷkai-t tattaṅ kū<u>r</u><u>r</u>ai-p
Pāku-paṭa mikuti-p paṭutta l-e<u>n</u>pa.

Vākai is the *pu<u>r</u>a<u>n</u>* of *pālai* and it is of the nature of eulogising spotless objects coming within one's experience.

Note. 1. Since any region may be converted to *pālai* and anything may be eulogised irrespective of caste, creed, sex etc., *vākai* is taken to be the *pu<u>r</u>a<u>n</u>* of *pālai*.

How is it classified ?

73. அறுவகைப் பட்ட பார்ப்பனப் பக்கமும்
ஐவகை மரபி னரசர் பக்கமும்
இருமூன்று மரபி னேனோர் பக்கமும்
மறுவில் செய்தி மூவகைக் காலமும்
நெறியி னாற்றிய வறிவன் றேயமும்
நாலிரு வழக்கிற் றாபதப் பக்கமும்
பாலறி மரபிற் பொருநர் கண்ணும்
அனைநிலை வகையோ டாங்கெழு வகையான்
தொகைநிலை பெற்ற தென்மனார் புலவர்.

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1. *emalai* = song at close quarters (Iḷam.)
= Dance at close quarters (Nac.)

2. The expression *kaḷattu vīḻnta* is taken to be understood before *tokainilai* by Nacci<u>n</u>ārkkiniyar; it does not seem to be appropriate.

3. Nacci<u>n</u>ārkki<u>n</u>iyar takes the first line into one *sūtra* and the other two lines into another.

Aṟu-vakai-p paṭṭa pārppaṉa-p pakkam-um 1
Ai-vakai marapi ṉ-aracar pakkam-um 2
Iru-mūṉṟu marapi ṉ-ēṉōr pakkam-um 3
Maṟu-vil ceyti mū-vakai-k kālam-um
Neṟiyi ṉ-āṟṟiya v-aṟivaṉ ṟēyam-um
Nāl-iru vaḻakkiṟ ṟāpata-p pakkam-um
Pāl-aṟi marapiṉ porunar kaṇṇum
Aṉai-nilai vakaiyō ṭāṅk-eḻu vakaiyāṉ
Tokai-nilai peṟṟa t-eṉmaṉār pulavar.

Learned men say that *vākai-ṭ-tiṇai* is classified in seven ways :—

(1) that which relates to the six duties of brahmans, (2) that which relates to the five duties of kings, (3 & 4) that which relates to the six duties of each of *vaṇikar, & veḷaḷar* (5) that which relates to the great who are spotless in their conduct in all the three times-past, present and future (6) that which relates to the eight duties of recluses and (7) that which relates to the warriors who are conversant with their duties.

Note. 1. From this *sūtra* it is evident that, at the time when Tolkāppiyam was written, *varṇāśramadharma* was in vogue in Tamil country.

Note. 3. The six duties of brahmans are the study of the Vedas and their teaching, performing sacrifices and officiating as priests in sacrifices and giving away gifts and receiving them.

Note. 2. The five duties of kings are the study of the Vedas, the performance of sacrifices, the giving away of gifts, looking after the welfare of subjects and the using of weapons, according to Iḷampūraṇar and the administration of justice, according to Naccinārkkiṉiyar. The latter agrees with what is found in the Gāutamadharmaśāstra.

Note. 4. The six duties of *vaṇikar* are the study of Vedas, the performance of sacrifices, the giving away of gifts, agriculture, tending cows and trade.

1-3. द्विजातीनामध्ययनमिज्या दानम् (गौतमधर्म. 9,1)
ब्राह्मणस्याधिकाः प्रवचनयाजनप्रातिग्रहाः (*ibid.* 9,2)
राज्ञोऽधिकं रक्षणं सर्वभूतानां न्यायदण्डत्वम् (*ibid.* 9,7-8)
वैश्यस्याधिकं कृषिवणिक्पाशुपाल्यकुसीदम् (*ibid.* 9,48)
परिचर्या चोत्तरेषाम् (*ibid.* 9,56)

Note. 5. The six duties ot *vēḷāḷar* are the study of all other than the Vedas, agriculture, trade, tending cows, service to others and warm reception of guests, according to Iḷampūraṇar and the giving of gifts, according to Naccinārk-kiṉiyar.

Note. 6. Aṟivaṉ in line 5 is taken to mean *astronomer* by Iḷampūraṇar and *sage* by Naccinārkkiṉiyar.

Note. 7. The eight duties of recluses, according to Iḷampūraṇar are bathing, lying on the floor, dressing in skin, having matted hair, worshipping fire, not going to inhabited villages and towns, getting provisions of food in forests and worship of god; and, according to Naccinārkkiṉiyar, absence of desire for food and water, enduring heat and cold, residing in a restricted place in a particular posture, speaking whenever necessary and silence or the eight duties of the yogins-yama, niyama, āsana, prāṇāyāma etc.

What are the *tuṟais* of *vākai* ?

74. கூதிர்வேனி லென்றிரு பாசறைக்
காதலி னொன்றிக் கண்ணிய வகையினும்[1]
ஏரோர் களவழி யன்றிக் களவழித்
தேரோர் தோற்றிய வென்றியுந் தேரோர்
வென்ற கோமான் முன்றேர்க் குரவையும்
ஒன்றிய மரபிற் பின்றேர்க் குரவையும்
பெரும்பகை தாங்கும் வேலி னானும்
அரும்பகை தாங்கு மாற்ற லானும்
புல்லா வாழ்க்கை வல்லாண் பக்கமும்
ஒல்லார் நாணப் பெரியவர்க் கண்ணிச்
சொல்லிய வகையி னொன்றொடு புணர்ந்துத்
தொல்லுயிர் வழங்கிய வவிப்பலி யானும்
ஒல்லா ரிடவயிற் புல்லிய பாங்கினும்
பகட்டி னானு மாவி னானுக்
துகட்டபு சிறப்பிற் சான்றோர் பக்கமும்
[2] கடிமனை நீத்த பாலின் கண்ணும்
எட்டுவகை நுதலிய வவையகத் தானும்[3]
கட்டமை யொழுக்கத்துக் கண்ணுமை யானும்
இடையில் வண்புகழ்க் கொடைமையி னானும்[4]
பிழைத்தோர்த் தாங்குங் காவ லானும்

1. வகையினும் (இளம்) ; மரபினும் (நச்.)
2. கடிமனை...கண்ணும் (இளம்) ; கடிமலை . . . ஆனும் (நச்.)
3. அவையகத்தானும் (இளம்) ; அவையத்தானும் (நச்.)
4. கொடையினானும் (இளம்) ; கொடைமையானும் (நச்.)

பொருளொடு புணர்ந்த பக்கத் தானும்
அருளொடு புணர்ந்த வகற்சி யானும்
காம நீத்த பாலி னானு மென்று
இருபாற் பட்ட [1]வொன்பதின் றுறைத்தே.

Kūtir vēn̲i l-en̲r̲-iru pācar̲i-k
Kātali n̲-on̲r̲i-k kaṇṇiya vakaiyin̲-um
Ērōr kaḷavaḻi y-an̲r̲i-k kaḷavaḻi-t
Tērōr tōr̲r̲iya ven̲r̲i-y-un̲ tērōr
Ven̲r̲a kōmān̲ mun̲-r̲ēr-k kuravai-y-um
On̲r̲iya marapir̲ pin̲-r̲ēr-k kuravai-y-um
Perum-pakai tāṅkum vēli n̲-ān̲-um
Arum-pakai tāṅku m-ār̲r̲a l-ān̲-um
Pullā vāḻkkai val-lāṇ pakkam-um
Ollār nāṇa-p periyavar-k kaṇṇi-c
Colliya vakaiyi n̲-on̲r̲oṭu puṇarntu-t
Tolluyir vaḻaṅkiya v-avi-p-pali yān̲-um
Ollā r-iṭavayir̲ pulliya pāṅkin̲-um
Pakaṭṭi n̲-ān̲-u m-āvi n̲-ān̲-un
Tukaṭṭapu cir̲appir̲ cān̲r̲ōr pakkam-um
Kaṭi-man̲ai nītta pālin̲ kaṇ-ṇum
Eṭṭu-vakai nutaliya v-vai-y-akat t-ān̲-um
Kaṭṭamai y-oḻukkattu-k kaṇṇumai y-ān̲-um
Iṭai-y-il vaṇ-pukaḻ-k koṭaiyi n̲-ān̲-um
Piḻaittōr tāṅkuṅ kāva l-ān̲-um
Poruḷoṭu puṇarnta pakka-t t-ān̲-um
Aruḷoṭu puṇarnta v-akar̲ci y-ān̲-um
Kāma nitta pāli n̲-ān̲-um-en̲r̲u
Iru-pār̲ paṭṭa v-on̲patin̲ r̲ur̲ait t-ē

Vākai is of twice nine kinds of *tur̲ai*, (the first nine with reference to *mar̲am* (valour) and the second nine with reference to (*ar̲am* or *dharma*) : (1) The undivided attention to war in the camps both in winter and in summer, (2) the success gained by the warriors in the battlefield similar to that achieved by the agriculturists in the threshing floor, (3) the dance before the king's chariot at the success of the warriors (4) the traditional dance behind his chariot, (5) the spear which was able to withstand the attacks of the foes, (6) the capacity of the warriors to withstand the strong attacks of the foes.

1. ஒன்பதின் (இளம்.) ; ஒன்பதிற்று (நச்.)

(7) able-bodied warriors fighting with the conviction that the physical body is transitory (8) throwing oneself in fire according to the tenets of the great which makes the foes feel ashamed, (9) taking hold of the enemy's country, (10) those winning fame through oxen and cows[1] (11) avoiding amorous look towards other's wives,[2] (12) the assembly of the great possessing eight qualities[3] (13) conduct according to *śāstras* (14) incessant liberality bringing rich fame, (15) protecting the evil doers forgetting their wrongs, (16) identifying oneself with his duties as householder, warrior, or recluse, (17) leaving off the ties of the family on account of the feeling that all are alike and (18) the stage when desire vanishes.

Note 1. Pin̲-tēr-k-kuravai refers, according to Iḷampūraṇar, to the dance by vir̲aliyar and according to Naccin̲ārkkin̲iyar, to the dance of Kor̲r̲avai and devils.

75. காஞ்சி தானே பெருந்திணைப் புறனே
பாங்கருஞ் சிறப்பிற் பன்னெறி யானும்
நில்லா வுலகம் புல்லிய நெறித்தே[4].

Kāñci tān̲-ē perun-tiṇai-p pur̲an̲-ē
Pāṅk-aruñ cir̲appir̲ pan̲-n̲er̲i y-ān̲-um
Nillā v-ulakam pulliya ner̲itt-ē.

Kāñci is the *pur̲an̲* of *perun-tiṇai* and deals with the unparallelled transitioriness of the worldly objects in all ways.

Note. 1. The expression *pāṅkarum* is taken by Iḷampūraṇar to mean 'having no equal' and by Naccin̲ārkkin̲iyar to mean 'having the un-equalled *mōkṣa* for its aim.

Note 2. "*Kāñci* is said to be the *pur̲an̲* of *perun-tiṇai* since it is outside the range of the five *pur̲attiṇai* mentioned above in the same way as *peruntiṇai* is outside the range of the reciprocal love signified by the five *akattiṇai* (:) *kur̲iñci, pālai, marutum, neytal* and *mullai.*

1. Iḷampūraṇar splits into āvin̲ān̲, while Naccin̲ārkkin̲iyar splits into māvin̲ān̲ and takes it to mean elephants and horses.

2. According to Naccin̲ārkkin̲iyar's reading it means abdicating the throne.

3. The eight qualities are: heredity, education, conduct, truthfulness, purity, impartiality, absence of envy, and non-greediness.

4. Naccin̲ārkkin̲yar takes the first line as one *sūtra* and the other two, as another.

What are the turais of *kāñci*?

76. மாற்றருங் கூற்றஞ் சாற்றிய பெருமையும்
கழிந்தோ ரொழிந்தோர்க்குக் காட்டிய முதுமையும்
பண்புற வரூஉம் பகுதி நோக்கிப்
புண்கிழித்து முடியு மறத்தி னானும்
ஏமச் சுற்ற மின்றிப் புண்ணோன்
பேஎ யோம்பிய பேஎய்ப் பக்கமும்
இன்னனென் றிரங்கிய மன்னை யானும்
இன்னது பிழைப்பி னிதுவா கியரெனத்
துன்னருஞ் சிறப்பின் வஞ்சினத் தானும்
இன்னகை மனைவி பேஎய் புண்ணோன்
துன்னுதல் கடிந்த தொடாஅக் காஞ்சியும்
நீத்த கணவற் றீர்த்த வேலின்
பெயர்த்த மனைவி யாஞ்சி யானும்[1]
நிகர்த்துமேல் வந்த வேந்தனொடு முதுகுடி
மகட்பா டஞ்சிய மகட்பா லானும்
முலையு முகனுஞ் சேர்த்திக் கொண்டோன்[2]
தலையொடு முடிந்த நிலையொடு தொகைஇ
ஈரைந் தாகு மென்ப பேரிசை
மாய்ந்த மகனைச் சுற்றிய சுற்றம்
மாய்ந்த பூசன் மயக்கத் தானும்
தாமே யெய்திய[3] தாங்கரும் பையுளும்
கணவனொடு முடிந்த படர்ச்சி நோக்கிச்
செல்வோர் செப்பிய மூதா னந்தமும்
நனிமிகு சுரத்திடைக் கணவனை யிழந்து
தனிமகள் புலம்பிய முதுபா லையும்
கழிந்தோர் தேஎத்துக் கழிபட ருறீஇ
ஒழிந்தோர் புலம்பிய கையறு நிலையும்
காதலி யிழந்த தபுதார நிலையும்
காதல னிழந்த தாபத நிலையும்
நல்லோள் கணவனொடு நளியழற் புகீஇச்
சொல்லிடை யிட்ட மாலை[4] நிலையும்
அரும்பெருஞ் சிறப்பிற் புதல்வற் பயந்த[5]
தாய்தப வரூஉந் தலைப்பெய னிலையும்
மலர்தலை யுலகத்து மரபுநன் கறியப்

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1. பெயர்த்த மனைவி வஞ்சி யானும் (இளம்) ; உரையில் ஆஞ்சி என உளது. பேஎத்த மனைவி யானும் (நச்.)
2. கொண்டாள் (இளம்) ; கொண்டோன் (நச்.)
3. எய்திய (இளம்) ; ஏங்கிய (நச்.)
4. மாலை (இளம்) ; பாலை (நச்.)
5. அரும். . .பயந்த (இளம்) ; ஆய் . . . பெயர (நச்.)

பலர்செலச் செல்லாக் காடு வாழ்த்தொடு
நிறையருஞ் சிறப்பிற் றுறையிரண் டுடைத்தே,

Māṟṟ-aruṅ kūṟṟañ cāṟṟiya perumaiy-um
Kaḻintō r-oḻin tōrkku-kāṭṭiya mutumaiy-um
Paṇp-uṟa varūum pakuti nōkki-p
Puṇ-kiḻittu muṭiyu maṟatti ṉ-āṉ-um
Ēma-c cuṟṟa m-iṉṟi-p puṇṇōṉ
Pēe y-ōmpiya pēey-p pakkam-um
Iṉṉaṉ-eṉ ṟ-iraṅkiya maṉṉai y-āṉ-um
Iṉṉatu piḻaippi ṉ-ituv-ā kiyar-eṉa-t
Tuṉ-ṉ-aruñ ciṟappiṉ vañciṉat t-āṉ-um
Iṉṉakai maṉaivi pēey puṇṇōṉ
Tuṉṉutal kaṭinta toṭāa-k kāñci-y-um
Nītta kaṇavar ṟīrtta vēliṉ
Peyartta maṉaivi yāñci y-āñ-um
Nikarttu-mēl vanta vēntaṉoṭu mutu-kuṭi
Makappā ṭ-añciya makaṭ-pā l-āṉ-um
Mulai-y-u mukaṉ-uñ cērtti-k-koṇṭōṉ
Talaiyoṭu muṭinta nilaiyoṭu tokaii
Īr-ain t-āku m-eṉpa pēr-icai
Māynta makaṉai-c cuṟṟiya cuṟṟam
Māynta pūcaṉ mayakka-t t-āṉ-um
Tām-ē -eytiya tāṅk-arum paiyuḷ-um
Kaṇavaṉoṭu muṭinta paṭaṟcci nōkki-c
Celvōr ceppiya mūtā nantam-um
Naṉi-miku curattiṭai-k kaṇavaṉai y-iḻantu
Taṉi-makaḷ pulampiya mutu-pā lai-y-um
Kaḻintōr tēettu-k kaḻi-paṭa r-uṟīi
Oḻintōr pulampiya kai-y-aṟu nilai-y-um
Kātali y-iḻanta taputāra nilai-y-um
Kātala ṉ-iḻanta tāpata nilai-y-um
Nallōḷ kaṇavaṉoṭu naṉi-y-aḻaṟ pukīi-c
Colliṭai y-iṭṭa mālai nilai-y-um
Ārum-peruñ ciṟappiṟ putalvaṟ payanta
Tāy-tapa varūun talai-p-peya ṉilai-y-um
Malar-talai y-ulakattu maraputu-naṉ k-aṟiya-p
Palar-cela-c cellā-k kāṭu vāḻttoṭu
Niṟai-y-aruñ ciṟappiṟ ṟuṟai-y-iraṇ ṭ-uṭaitt-ē

Kāñci has two sets of ten *tuṟais* each the first set consisting of (1) the greatness of the inevitability of death (*i.e.* the ransitioness of the physical body), (2) the inevitability of the old age mentioned to the young by the old (*i.e.* the transi-

toriness of youth) (3) the bravery to die wounded in battle considering the nature of the wordly life, (4) the state of the wounded being attended to by devils in the absence of loving[1] relatives. (5) the state of being pitied at the fallen state by others mentioning his previous prosperous condition, (6) the taking of terrible oath by one that he would do this if he fails to do the task undertaken (7) the wife who previously met him with sweet smile not touching him in the wounded state fearing the devils that surround him, (8) the magnanimity of the wife killing herself with the spear left by the dying husband[2] (9) the state of people not willing to give their daughters in marriage to enemies who offered their hand in consideration of the dignity of their family and (10) the state of wife dying bringing the head of the deceased husband close to her breasts and face; the second set consisting of the (1) the confusion with lamentations of mothers surrounding the dead bodies of their famous sons or the confusion with lamentations of people at the death of mothers round the dead bodies of their famous sons[3] (2) the grievous pain experienced by themselves (*i.e.* by wives either in prison or in the absence of relatives). (3) the extreme delight experienced by the goers-by on seeing the wife's death along with her husband, (4) the wife's bewailing the loss of the husband in the middle of the forest, (5) the helpless state of the dependents and others at the death of their masters, (6) the pitiable state of the husband at the loss of the wife, (7) the pitiable widowed life of the wife at the loss of the husband, (8) the words expressed by the wife to those who stood in the way of her entering the funeral pyre of her husband (9) the state of the mother ready to die at the glorious death of her son in the battlefield or the state of the mother ready to die on behalf of honour at the behaviour of her son, and (10) the eulogy of the cremation ground which stands firm though witnessing many disappearing from this wide world.

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1. Naccinārkkiniyar takes *ēmam* to mean 'night',

2. According to Naccinārkkiniyar's reading, the line means 'the state of the wife fearing at the sight of her dead husband not being able to distinguish his body on account of the bruises with spear'..

3. When *cuṟṟa māynta* is split as *cuṟṟam āynta*, the former meaning should be taken; if it is split as *cuṟṟam māynta*, the latter meaning should be taken.

77. பாடாண் பகுதி கைக்கிளைப் புறனே
நாடுங் காலை நாலிரண் டுடைத்தே.
Pāṭāṇ pakuti kaikkiḷai-p puṟaṉ-ē
Nāṭuṅ kālai-nāl-iraṇ ṭ-uṭaitt-ē.

Pāṭāṇṭiṇai is the puṟaṉ of *kaikkiḷai* and is, on examination, of eight kinds.

Note. 1. Iḷampūraṇar tells us that *pāṭāṇ* is taken to be the *puṟaṉ* of *kaikkiḷai* for the following reasons: (1) *Kaikkiḷai* is not restricted to a particular region; so also *pāṭāṇ* is not restricted to any individual. (2) *Kaikkiḷai* is one sided love; so also *pāṭāṇ* is mostly connected with the profit gained by the poet. *Pāṭāṇ* has the melody type called *centiram* as *kaikkiḷai*. Naccinārkkiniyar tells us that in *pāṭāṇ*, the hero of the poem wants eulogy and the poet, personal profit. Since both of them are not interrelated, *pāṭāṇ* is considered to be the *puṟaṉ* of *kaikkiḷai*.

Note. 2. The eight kinds are, according to Iḷampūraṇam, (1) praise to God (2) praise to kings (3) praise of auspicious occasions (4) advice (5) directing a poet to go to a patron (6) the kinds of reward to poets (7) reference to *kaikkiḷai* and (8) censure; and according to Naccinārkkiniyar, all those mentioned there with reference to *pāṭāṇ* and all connected with the six *tiṇais* mentioned above and *potuviyal*.

Note. 3. In similar sutras above 6, 8, 12, 15, 18, only the nature of the respective *tiṇai* is mentioned and not its classification. But in sūtra 1 the classification is mentioned and it is followed by the sūtra which states the classification in detail. But here it is not clearly stated.

78. அமரர்கண் முடியு மறுவகை யானும்
புரைதீர் காமம் புல்லிய வகையினும்
ஒன்றன் பகுதி யொன்று மென்ப.
Amararkaṇ muṭiyu m-aṟu-vakai y-āṉ-um
Purai-tīr kāmam pulliya vakaiyiṉ-um
Oṉṟaṉ pakuti y-oṉṟu-m-eṉpa.

In the six kinds of verses with reference to *devas* and verses with reference to righteous pleasures, one will overlap with another.

Note. 1. What are the six kinds referred to in line 1 is not mentioned in the text. Iḷampūraṇar says that the six kinds are *koṭi-nilai, kantaḻi, vaḷḷi, pulavar-āṟṟuppaṭai, pukaḻtal* and *paraval*. Of them two are mentioned in *sūtra* 22, three in sūtra 27 and one in sūtra 30.

Note 2. Naccinārkkiniyar, on the other hand, takes the *sūtra* to mean that *pāṭāṉ* is seen in verses with reference to six godly objects-sages, brahmans, cows, rain, crowned kings and world and with reference to requests of low order.

Note. 3. *Purai* is taken to mean *fault* by Iḷampūraṇar anb *superiority by* Naccinārkkiniyar.

79. வழக்கியன் மருங்கின் வகைபட நிலைஇப்
பரவலும் புகழ்ச்சியுங் கருதிய பாங்கினும்
முன்னோர் கூறிய குறிப்பினுஞ் செந்துறை
வண்ணப் பகுதி வரைவின் றாங்கே.

Vaḻakkiyaṉ maruṅkiṉ vakai-paṭa nilaii-p
Paraval-um pukaḻcci-y-uṅ karutiya pāṅkiṉ-um
Muṉṉōr kūṟiya kuṟippiṉ-uñ centuṟai
Vaṇṇa-p pakuti varai-v-iṉ ṟ-āṅk-ē.

The rhythm of the melody type *centuṟai* is not to be avoided in the *paraval* (eulogy in person *paḻiccū* (eulogy in absence) and the places suggested by the predecessors wherever they are found in usage.

Note. 1. Tne word *muṉṉōr* in the *sūtra* suggests that the classificatlon of *puṟattiṇai* also was done by the predecessors of Tolkāppiyaṉār.

80. காமப் பகுதி கடவுளும் வரையார்
ஏனோர் பாங்கினு மென்மனார் புலவர்.

Kāma-p pakuti kaṭavuḷ-um varaiyār
Ēṉōr pāṅkiṉ-u m-eṉmaṉār pulavar.

Learned men say that, in erotic verses and in verses which should be concerned with human beings, gods are not prohibited.

81. குழவி மருங்கினுங் கிழவ தாகும்.
Kuḻavi maruṅkiṉ-uṅ kiḻava t-ākum

Erotic verses may be with reference to children.

82. ஊரொடு தோற்றமு முரித்தென மொழிப
வழக்கொடு சிவணிய வகைமை யான.
Ūroṭu tōṟṟam-u m-uritt-ena moḻipa
Vaḻakkoṭu civaṇiya vakaimai y-āṉ-a.

Erotic verse in *pāṭāṉ* may be with reference to the inhabitants of villages if it is in conformity with usage.

83, மெய்ப்பெயர் மருங்கின் வைத்தனர் வழியே.
Mey-ppeyar maruṅkiṉ vaittaṉar vaḻi-y-ē.

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Predecessors have said that the true names of heroes may be mentioned in erotic verses with reference to *pāṭāṇ*.

84. கொடிநிலை கந்தழி வள்ளி யென்ற
வடுநீங்கு சிறப்பின் முதலன மூன்றும்
கடவுள் வாழ்த்தொடு கண்ணிய வருமே.

Koṭi-nilai kantaḻi vaḷḷi y-eṉṟa
Vaṭu-nīṅku-ciṟappiṉ mutalaṉa mūṉṟum
Kaṭavuḷ vāḻttoṭu kaṇṇiya varum-ē.

The three which are considered spotless-sun, Brahma and Moon may be invoked.

85. கொற்ற வள்ளை யோரிடத் தான.
Koṟṟa vaḷḷai y-ōr-iṭat t-āṉa.

Koṟṟavaḷḷai too may be taken under *pāṭāṇ* is some places.

Note. 1. Ṅacciṉārkkiṉiyar takes *ōr-iṭam* to refer to human beings.

How is *pāṭāṇ* classified ?

86. கொடுப்போ ரேத்திக் கொடாஅர்ப் பழித்தலும்
அடுத்தூர்ந் தேத்திய வியன்மொழி வாழ்த்தும்
சேய்வரல் வருத்தம் வீட வாயில்
காவலர்க் குரைத்த கடைநிலை யானும்
கண்படை கண்ணிய கண்படை நிலையும்
கபிலை கண்ணிய வேள்வி நிலையும்
வேலை[1] நோக்கிய விளக்கு நிலையும்
வாயுறை வாழ்த்துஞ் செவியறி வுறூஉவும்
ஆவயின் வரூஉம் புறநிலை வாழ்த்தும்
கைக்கிளை வகையொ டுளப்படத் தொகைஇ
தொக்க நான்குமுள வென மொழிப.
Koṭuppō r-ētti-k koṭāar-p paḻittal-um
Aṭutt-ūrn t-ēttiya v-iyaṉmoḻi vāḻtt-um
Cēy-varal varuttam vīṭa vāyil
Kāvalark k-uraitta kaṭai-nilai y-āṉ-um
Kaṇ-paṭai kaṇṇiya kaṇ-paṭai nilai-y-um
Kapilai kaṇṇiya vēḷvi nilai-y-um
Vēlai nōkkiya viḷakku nilai-y-um
Vāy-uṟai vāḻttuñ cevi-y-aṟi-v-uṟū-um
Ā-vayiṉ varūum puṟa-nilai vāḻttum
Kaikkiḷai vakaiyō ṭ-uḷappaṭa-t tokaii-t
Tokka nāṉkum-uḷa v-eṉa moḻipa.

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1. வேலை (இளம்) ; வேலின் (நச்.)

They say that the *turais* of *pāṭāṇ* are (1) eulogising the giver and reviling the non-giver (2) eulogising a king in his close proximity with reference to the nature of his ancestors and himself (3) the scene where words are sent to the king through the gatekeeper enumerating the miseries undergone in the long journey from home (4) suggesting to the king that it is time to go to sleep, (5) the sacrifice where brown cows are freely given away (6) lighting the lamp to commemmorate the victory of the spear or the height of the flame of the lamp like that of the spear (7) salutary advice to a king by wise men *nolen volens* (?) (8) instructing the king in the path of virtue (9) benediction upon a king, invoking his deity to bless him and his descendants and (10) interceding etc., during *kaikkiḷai*.

What is the other kind of classification ?

87\. தாவி னல்லிசை கருதிய கிடந்தோர்க்குச்
சூத ரேத்திய துயிலெடை நிலையும்
கூத்தரும் பாணரும் பொருநரும் விறலியும்
ஆற்றிடைக் காட்சி யுறழத் தோன்றிப்
பெற்ற பெருவளம் பெறாஅர்க் கறிவுறீஇச்
சென்றுபய னெதிரச் சொன்ன பக்கமும்
சிறந்த [1]நாளினிற் செற்ற நீக்கி
பிறந்த நாள்வயிற் பெருமங் கலமும்
சிறந்த சீர்த்தி மண்ணு மங்கலமும்
நடைமிகுத் தேத்திய குடைநிழன் மரபு
மாணார்ச் சுட்டிய வாண்மங் கலமும்
மன்னெயி லழித்த மண்ணுமங் கலமும்
பரிசில் கடைஇய கடைக்கூட்டு நிலையும்
பெற்ற பின்னரும் பெருவள னேத்தி
நடைவயிற் றோன்றிய விருவகை விடையும்
அச்சமு முவகையு மெச்ச மின்றி
நாளும் புள்ளும் பிறவற்றி னிமித்தமும்
காலங் கண்ணிய வோம்படை யுளப்பட
ஞாலத்து வரூஉ நடக்கைய துகுறிப்பின்
கால மூன்றொடு கண்ணிய வருமே.

Tāvi ṉal-l-l-icai karutiya kiṭantōrkku-c
Cūta r-ēttiya tuyil-eṭai nilai-y-um
Kūttar-um pāṇar-um porunar-um viṟali-y-um
Āṟṟ-iṭai-k kāṭci y-uṟaḻa-t tōṉṟi-p
Peṟṟa peru-vaḷam peṟāark k-aṟivuṟīi-c
Ceṉṟu-paya ṉ-etira-c coṉṉa pakkam-um

1\. நாளினின் (இளம்) ; நாளணி (நச். பா),

Ciranta nāḻiṉiṟ ceṟṟa nīkki-p
Piṟanta nāḷ-vayiṟ peru-maṅ kalam-um
Ciṟanta cīrtti maṇṇu maṅkalam-um
Naṭai-mikut t-ēttiya kuṭai-niḻaṉ marapum
Māṇār-c cuṭṭiya vāṇ-maṅ kalamum
Maṉ-ṉ-eyi l-aḻitta maṇṇu-maṅ kalam-um
Paricil kaṭaiiya kaṭai-k-kūṭṭu nilai-y-um
Peṟṟa piṉṉar-um peru-vaḷa ṉ-ētti
Naṭai-vayiṟ ṟōṉṟiya v-iru-vakai viṭai-y-um
Accamu m-uvaki-y-u m-ecca m-iṉṟi
Nāḷ-um puḷ-ḷ-um piṟavaṟṟi ṉimittam-um
Kālaṅ kaṇṇiya v-ōmpaṭai y-uḷa-p-paṭa
Ñālattu varūum naṭakkaiyatu kuṟippiṉ
Kāla mūṉṟoṭu kaṇṇiya varum-ē.

The following connected with the past, present and the future in this earth are also taken as the *tuṟai*s of *pāṭāṇ*:—(1) bards singing about the king's spotless good fame to wake him, while asleep, up; (2) *kūttar*, *pāṇar*, *porunar* and *viṟaliyar* who have received presents directing those who have not received them and telling them what they have received[1] (3) celebrations on birth days by nullifying the punishments[2] (4) purificatory bath bringing fame; (5) bringing out the excellence of royal umbrella giving shade to many; (6) giving adorations to the spear which brought the foes under control; (7) purifactory bath of the king after capturing the enemy's fort; (8) the poets etc mentioning their wants and getting the rewards[3] (9) eulogising the prosperous condition of the king after receiving the reward and taken leave of the taking either on his own initiative or on the initiative of the king; and (10) wishing that the king may be free from the source of fear, delight and want which is foreboded by the stars, birds and other omens.

Puṟattiṇai-y-iyal ends.

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1. Nāccinārkkiṉiyar takes the meaning 'recluses directing the house-holders how to get *mōkṣa*' along with the above meaning, in lines 3-6 in the sūtra. He might have so interpreted the lines since otherwise, this *lakṣaṇa* could not hold good for the *Tirumukāṟṟuppaṭai*.

2. Naccinārkkiṉiyar interprets the lines 7-8 thus: weaving white dress and doing good deeds undoing the punishments awarded on previous occasions.

3. According to Naccinārkkiṉiyam, *kaṭai-k-kūṭṭunilai* means 'the state of accomplishing one's task by standing att he entrance.'

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TOLKĀPPIYAM

Section III-Poruḷ-atikāram

களவியல்

(*iii*) *Kaḷaviyal*

(The chapter on the mutual consent of the lover and the lady-love to marry without the knowledge of the lady's parents.)

89. இன்பமும் பொருளு மறனு மென்றாங்கு
அன்பொடு புணர்ந்த வைந்திணை மருங்கின்
காமக் கூட்டங் காணுங் காலை
மறையோர் தேஎத்து மன்ற லெட்டனுள்
துறையமை நல்யாழ்த் துணைமையோ ரியல்பே.

In̲pamum poruḷu m-ar̲anu m-en̲r̲āṅkū
An̲poṭu puṇarnta v-aintiṇai maruṅkin̲
Kāma-k kūṭṭaṅ kāṇuṅ kālai
Mar̲aiyōr tēettu man̲r̲a l-eṭṭan̲uḷ
Tur̲aiyamai nal-yāḻt tuṇaimaiyō r-iyalpē.

Kaḷavu or *kāmakkūṭṭam*—which falls within the range of the five *tiṇais* connected with reciprocal love and which is the source of pleasure, worldly objects and dharma is, on examination, of the type of the *gāndharva* marriage among the eight kinds of marriage mentioned in the Vēdas.

Note 1.—The eight kinds of marriage are:—*brāhma, prājāpatya, ārṣa, dāiva, āsura, gāndharva, rākṣasa* and *pāiśāca*. In the first five, the father of the bride gives her away to the bridegroom. In the *gāndharva*, the mutual consent of the lover and the lady-love is the deciding factor. This system is sure to exist where girls remain unmarried after puberty. The *svayamvara* also forms a type of *gāndharva*. But such a one does not get the name of *kaḷavu* in Tamil Literature. Hence *kaḷavu* is the mutual consent of the lover and the lady-love to marry without the knowledge of the lady's parents.

Note 2.—*Mar̲ai* and *mar̲aiyōr-tēem* convey the same meaning.

Note 3.—The first line, according to *Naccin̲ārkkin̲iyar*, means "among *in̲pam, poruḷ* and *ar̲an̲*."

Between whom does *kaḷavu* happen?

90. ஒன்றே வேறே யென்றிரு பால்வயின்
ஒன்றி யுயர்ந்த பால தாணையின்
ஒத்த கிழவனுங் கிழத்தியுங் காண்ப
மிக்கோ னாயினுங் கடிவரை யின்றே.

Onṟē vēṟē y-eṉṟiru pālvayiṉ
Oṉṟi y-uyarnta pāl-a t-āṇaiyiṉ
Otta kiḻavaṉ-uṅ kiḻatti-y-uṅ kāṇpa
Mikkō ṉ-āyiṉuṅ kaṭi-varai y-iṉṟ-ē.

Suitable lover and lady-love belonging to the same region or of different regions come within the view of each other through the direction of the Fate which gradually raises them by making them husband and wife in every birth. It does not matter much even if the lover is of superior order to the lady-love.

Note 1.—The first line, according to *Iḷampūraṇar* means "the fate which either unites or separates them in the life beyond."

Note. 2. Suitability is decided by birth, heredity, bravery, age, appearance, health, good qualities like gentlemanliness, compassion, etc. This is mentioned in the 25th sūtra of the *Meyppāṭṭiyal.*

What happens when they come within the view of each other?

91. சிறந்துழி யையஞ் சிறந்த தென்ப
இழிந்துழி யிழிபே சுட்ட லான.

Ciṟantuḻi y-aiyañ ciṟanta t-eṉpa
Iḻintuḻi y-iḻivē cuṭṭa lāṉa.

Doubt about their respective nature is praiseworthy only when both are of superior birth, since the low nature is evident if they are of low pedigree.

Note 1.—Even though this *sūtra* seems to sanction that both the lover and the lady-love may doubt about the nature of the other, the line.

Aiya-k kiḷavi y-āṭūuviṟ k-urittē.

in the 42nd *sūtra* of *Poruḷ-iyal* restricts the application of this *sūtra.*

Note 1.—The meaning given above belongs to *Naccīṉārkkiṉiyar.* *Iḷampūraṇar* interprets that doubt may happen

only in the mind of the lover and not in the mind of the lady-love.

If so, the line of the 42nd *sūtra* of *Poruḷiyal* noted above has to be taken to be the repetition of the contents of this *sūtra*. Hence *Naccinārkkiniyar's* interpretation is sound.

What serves as the means to clear the doubt?

92. வண்டே யிழையே வள்ளி பூவே
கண்ணே யலமர லிமைப்பே யச்சமென்று
அன்னவை பிறவு[1] மாங்க ணிகழ
நின்றவை களையுங் கருவி யென்ப.

Vaṇṭ-ē y-iḻai-y ē vaḷḷi pū-v-ē
Kaṇ ṇ-ē y-alamara l-imaipp-ē y-accam eṉṟu
Aṉṉavai piṟa-vu m-āṅka ṇikaḻa
Niṉṟavai kaḷaiyuṅ karuvi y-eṉpa.

Bee (on the flowers on head), ornaments (worn on the body), creeper-like lines (drawn on breast and shoulders), flowers, physical eyes, bewilderment, winking of the eyes, sense of fear, etc., found on and near her, serve as the instruments to clear the doubt (in the mind of the lover).

Note 1.—These help the lover to determine that the lady was not a divine being, but only a human being.

Which determines their mutual attachment?

93. நாட்ட மிரண்டு மறிவுடம் படுத்தற்குக்
கூட்டி யுரைக்குங் குறிப்புரை யாகும்.

Nāṭṭa m-iraṇṭu m-aṟivuṭam paṭuttaṟku-k
Kūṭṭi y-uraikkuṅ kuṟippurai y-ākum.

The meeting of the eyes of the two is the evidence to determine that they are mutually attached.

Note 1.—*Naccinārkkiniyar* takes the following as the *anvaya*:—*Aṟivu uṭampaṭuttaṟku-nāṭṭam iraṇṭum kūṭṭi uraikkum, (talaiviyiṉ) kuṟippurai nāṭṭiraṇṭum-ākum*: The meaning of the *sūtra*, according to him, is, "the lover, having determined that she is a human being, expresses through his two eyes his request that she must be a partner to him; her consent is communicated through her two eyes. This interpretation is far-fetched and unnecessary.

When will their eyes meet?

94. குறிப்பே குறித்தது கொள்ளு மாயின்
ஆங்கவை நிகழு மென்மனார் புலவர்.

1. ஆங்கண் (இளம்.) ஆங்கவண் (நச்.)

Kuṟippē kuṟittatu koḷḷu m-āyiṉ
Āṅkavai nikaḻu m-eṉmaṉār pulavar.

Learned men say that eyes will meet there only when her mind is prepared to agree to his wish.

Note 1.—According to *Naccinārkkiniyar*, *avai* refers to *puku-mukam-purital*, etc., mentioned in the three *sūtras* (13-15) of the *Meyppāṭṭiyal*.

Having seen that their eyes met, what does the lover do?

95. பெருமையு முரனு மாடூ மேன.
Perumaiyu m-uraṉu m-āḍūu mēṉa?

Consideration of one's own dignity and mental strength are found in man.

Note 1.—From this it is evident that high class men do not allow themselves to be carried away by passion, but they begin to consider whether it behoves their dignity to take the hand of women who allowed their eyes to meet theirs.

What does the lady-love do?

96. அச்சமு நாணு மடனு முந்துறுதல்[1]
நிச்சமும் பெண்பாற் குரிய வென்ப.
Accamu nāṇu maṭaṉu muntuṟutal
Niccamum peṇpāṟ k-uriya-v-eṉpa.

They say that fear, modesty and credulity are the permanent traits of woman which exhibit themselves.

What happens after their first meeting?

97. வேட்கை யொருதலை யுள்ளுதன் மெலிதல்
ஆக்கஞ் செப்ப னாணுவரை யிறத்தல்
நோக்குவ வெல்லா மவையே போறல்
மறத்தன் மயக்கஞ் சாக்கா டென்றிச்[2]
சிறப்புடை மரபின வைவை களவென மொழிப.
Vēṭkai y-orutalai y-uḷḷutaṉ melital
Ākkañ ceppa ṉāṇuvarai y-iṟattal
Nōkkuva v-ellā m-avaiyē pōṟal
Maṟattaṉ mayakkañ cākkā ṭ-eṉṟic
Ciṟappuṭai marapiṉavai kaḷaveṉa moḻipa.

They say that the following nine important *avasthās* happen at the time of *kaḷavu*: (1) Amorousness, (2) uninter-

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1. முந்துறுதல் (இளம்.): முந்துறுத்த (நச்.)
2. என்றிச் (இளம்.); என்றச் (நச்.)

rupted thinking of the object of love, (3) emaciation, (4) enumeration of what is experienced like sleeplessness, etc., (5) transgressing the bonds of modesty, (6) looking at all objects of nature with reference to the limbs of the object of love, (7) forgetfulness, (8) stupor and (9) the dying state.

Note 1.—*Naccinārkkiniyar* takes *orutalai* in line one as an adjunct both to *vēṭkai* and to *uḷḷutal.*

Note 2.—*Ākkañceppal* according to *Naccinārkkiniyar*, means "taking every impediment leading to the attainment of their desire."

Note 3.—The third line, according to *Naccinārkkiniyar*, means, "taking the look of others to have been cast with the knowledge of their love-affair".

When they meet next, what happens?

98. முன்னிலை யாக்கல் சொல்வழிப் படுத்தல்
நன்னய முரைத்த னகைநனி யுறாஅ[1]
அந்நிலை யறிதன் மெலிவுவிளக் குறுத்தல்
தன்னிலை யுரைத்த றெளிவகப் படுத்தலென்று
இன்னவை நிகழு மென்மனார் புலவர்.

Munnilai y-ākkal colvaḻi-p paṭuttal
Nannaya m-uraitta nakai-nani y-urāa
Annilai y-aritan melivu-viḷak kuruttal
Tannilai y-uraitta reḷivakap paṭuttal-enru
Innavai nikaḻu m-enmanār pulavar.

Learned men say that these will then happen :—

(1) lover addressing the lady-love, (2) making her listen to him, (3) describing her attractive features, (4) understanding her mind through her smile, (5) making her understand clearly his suffering, (6) telling her plainly his own condition and (7) convincing himself of her determination.

Note —The meaning given above belongs to *Iḷampūraṇar. Naccinārkkiniyar* condemns him for the following reasons :— (1) If the *avasthās* are mentioned here, he need not have mentioned the twelve *avasthās* beginning from "*puku-mukam-purital* and ending with" *iru-kai-y-um-eṭuttal* in the *sūtras* 13, 14 or 15 in the *Meyppāṭṭiyal.* (2) It is said in the *Meyppāṭṭiyal* that the *avasthā* after the sixth cannot be taken under *akam.* (3) If *puṇarcci* is to take place after these, the statements

1. உறாஅ (இளம்-பா); உறாஅது (நச்-பா).

Kūṭṭi y-uraikkuṅ kuṟippurai y-ākum (Kaḷaviyal 5)
Iru-kai-y-um-eṭuttal (*Mey.* 15) are not appropriate.

The first reason cannot hold good, since the *avasthās* mentioned in the *Meyppāṭṭiyal* belong exclusively to the lady-love, while those mentioned here belong to both the lover and the lady-love. No *sūtra* in the *Meyppāṭṭiyal* deals with what he states in the second reason. Since the 5th *sūtra* may be taken to denote their mutual consent, the statement referred to may be taken to be appropriate. *Iru-kai-y-um-eṭuttal* has exclusive bearing to the lady-love. Hence *Naccinārkkiniyar's* condemnation of *Iḷampūraṇar* does not seem to be sound.

Note 2.—The meaning according to *Naccinārkkiniyar* is this:—(1) addressing inanimate objects, (2) telling as if they have said, (3) telling them his attractive features, (4) learning how she will put up with the separation, (5) making the lady-love understand his feeling about separation and consoling her on learning her feeling. (6) telling that they will continue to be partners for seven births to come and (7) telling the lady-love clearly that he will not leave her, that he cannot put up with the sufferings if separation is indispensable and he will lead a virtuous life during separation.

What happens afterwards?

99. மெய்தொட்டுப் பயிறல் பொய்பா ராட்டல்
இடம்பெற்றுத் தழாஅ லிடையூறு கிளத்தல்
நீடுநினைந் திரங்கல் கூடுத லுறுதல்
சொல்லிய நுகர்ச்சி வல்லே பெற்றுழித்
தீராத் தேற்ற முளப்படத் தொகைஇப்
பேராச் சிறப்பி னிருநான்கு கிளவியும்
பெற்றவழி மகிழ்ச்சியும் பிரிந்தவழிக் கலங்கலும்
நிற்பவை நினைஇ நிகழ்பவை யுரைப்பினும்
குற்றங் காட்டிய வாயில் பெட்பினும்
பெட்ட வாயில்பெற் றிரவுவலி யுறுப்பினும்
ஊரும் பேரும் கெடுதியும் பிறவும்
நீரிற் குறிப்பி னிரம்பக் கூறித்
தோழியைக் குறையுறும் பகுதியுந் தோழி
குறையவட் சார்த்தி மெய்யுறக் கூறலும்
தண்டா திரப்பினு மற்றைய வழியும்
சொல்லவட் சார்த்தலிற் புல்லிய வகையினும்
அறிந்தோ ளயர்ப்பி னவ்வழி மருங்கின்
கேடும் பீடுங் கூறலுந் தோழி
நீக்கலி னாகிய நிலைமையு நோக்கி
மடன்மா கூறு மிடனுமா ருண்டே.

Mey-toṭṭu-p payiṟal poy-pā rāṭṭal
Iṭam-peṟṟu-t taḻāa l-iṭai-y-ūṟu kiḷattal
Nīṭu-niṉain t-iraṅkal kūṭuta l-uṟutal
Colliya nukarcci vallē peṟṟuḻi-t
Tīrā-t tēṟṟa m-uḷappaṭa-t tokaii-p
Pērā-c ciṟappi ṉ-iru-nāṉku kiḷavi-y-um
Peṟṟa-vaḻi makiḻcci-y-um pirinta-vaḻi-k-kalaṅkalum
Niṟpavai niṉaii nikaḻpavai y-uraippiṉum
Kuṟṟaṅ kāṭṭiya vāyil peṭpiṉum
Peṭṭa vāyil-peṟ ṟ-iravu-vaḻi y-uṟuppiṉum
Ūrum pēr-uṅ keṭuti-y-um piṟa-v-um
Nīriṟ kuṟippi ṉirampa-k kūṟi-t
Tōḻiyai-k kuṟai-y-uṟum pakuti-y-un-tōḻi
Kuṟai-y-avaṭ cārtti mey-y-uṟa k-kūṟal-um
Taṇṭā t-irappiṉu maṟṟaiya vaḻi-y-um
Col-l-avaṭ cārttaliṟ pulliya vakaiyiṉ-um
Aṟinto ḷ-ayarppi ṉ-a-v-vaḻi maruṅkiṉ
Kēṭum pīṭuṅ kūṟal-un tōḻi
Nīkkali ṉ-ākiya nilaimai y-u-nōkki
Maṭaṉ-mā kūṟu m-iṭaṉ-um-ā r-uṇṭ-ē.

Along with the following eight of great importance—the lover's trying to touch any limb of the lady love, pleading false excuses for the same, getting near her, enumerating the obstacles he had to encounter, feeling sorry for the long delay, meeting her in conjugal union, experiencing the pleasure all on a sudden and expressing the insatiety of his lust-expressing pleasure at the meeting, expressing sorrow at separation, thinking of what is past and what is to come in her company, making his friend who found fault with his love-adventure agree to help him, the friend entreating the lady-love or her friend to agree to the lover's wishes, entreating the lady-love's friend to intercede suggesting to her the name of his native place, his name, and the perils which may follow, telling her his determination to mount himself on a horse of palmyra stems when the lady's friend, in spite of his repeated entreaties, refuses to bring about the union by telling him the exact troubles in which the lady was under, the way in which he met her for the first time without anybody's knowledge, the lady's heaving sighs, the difficulties which she would have to encounter, and (the chance for losing) his personal dignity.

Note 1.—The first three lines deal with, according to *Iḷampūraṇar*, when the lover got the opportuuity to be in con-

jugal union with the lady-love for the *first* time and according to *Naccinārkkiniyar* they refer to the incidents at their *second* union.

Note 2.—*Naccinārkkiniyar* says that, if lines 14 to 18 are taken to deal with the sayings of the lady-love's friend in the way in which *Iḷampūraṇar* does, 24th *sūtra* of this chapter must be taken to repeat what is mentioned here. But, since this *sūtra* has reference primarily to the lover, the ideas contained in them may be taken to be *purōvāda* which are necessary for the ideas contained in the last two lines of the *sūtra*. Hence *Naccinārkkiniyar's* mentioning that these lines refer to the sayings of the lover is far-fetched.

Note 3.—*Iṭai-y-ūṟu-kiḷattal* (in line 2) means, according to *Iḷampūraṇar*, "lover's asking the lady-love the obstacles that stood in *her* way" and according to *Naccinārkkiniyar*, "enumerating the obstacles that stood in *his* way". *Naccinārkkiniyar's* interpretation seems to be better.

Note 4.—*Peṟṟuḻi* (in line 4) is taken to mean *peṟutal*.

Note 5.—*Tīrā-t-tēṟṟam* in line 5, means according to *Iḷampūraṇar*, 'the insatiety of lust' and according to *Naccinārkkiniyar*, "the swearing never to part".

What are the occasions, not mentioned before, which give room for the lover to speak?

100. பண்பிற் பெயர்ப்பினு பரிவுற்று மெலியினும்
அன்புற்று நகினு மவட்பெற்று மலியினும்
ஆற்றிடை யுறுதலு மவ்வினைக் கியல்பே.

Paṇpiṟ peyarppiṉum parivuṟṟu meliyiṉum
Aṉpuṟṟu nakiṉu m-avaṭ-peṟṟu maliyiṉum
Ā ṟṟ-iṭai y-uṟutal-u m-a-v-viṉai-k k-iyalp-ē.

The following also come within the range of the lover's sayings:—"When he is sent away smoothly, when the lady's friend is at the point of yielding to him on account of compassion, when she or the lady smiles out of affection, when he is pleased in having got the lady's company and when he is beset with obstacles either on his return-journey or on his taking the lady-love with him (without the knowledge of her parents).

Note 1.—The word *paṇpu* in line 1 means according to the commentators 'the childish state of the lady etc.'

Note 2.—*Parivuṟṟu-meliyiṉum* means, according to *Iḷampūraṇar*, "when the friend is on the point of yielding out of compassion" and according to *Nacciṉārkkiṉiyar*, "when he becomes emaciated". The former meaning suits better with what follows.

How many are the ways in which the lover's friend intercedes?

101. பாங்கர் நிமித்தம் பன்னிரண் டென்ப.

Pāṅkar nimittam paṉṉiraṇ ṭ-eṉpa.

There are twelve occasions in which the lover's friend intercedes.

Note 1.—*Pāṅkar-nimittam* may be taken as *aṉmoḻi-t-tokai* meaning "the union of the lover and the lady-love through the lover's friend". But in the *Iḷampūraṇam* it is taken to be a *vēṟṟumai-t-tokai* and *nimittam* is an *ākupeyar* meaning *nimittam āka-k kūṭum kūṭṭam.*

What are they?

102. முன்னைய மூன்றுங் கைக்கிளைக் குறிப்பே.

Muṉṉaiya mūṉṟuṅ kaikkiḷai-k kuṟippē.

The occasions during the last three (among the eight kinds of marriages) come under *kai-k-kiḷai.*

103. பின்னர் நான்கும் பெருந்திணை பெறுமே.

Piṉṉar nāṉkum perun-tiṇai peṟum-ē.

The occasions during the first four (among them) fall under *peruntiṇai.*

104. முதலொடு புணர்ந்த யாழோர் மேன
தவலருஞ் சிறப்பி னைந்நிலம் பெறுமே.

Mutaloṭu puṇarnta yāḻōr mēṉa
Taval-aruñ ciṟappi ṉ-ai-n-nilam peṟum-ē.

The occasions during *kaḷavu* which is the type of *gāndharva* which is said to be of the best type arise in the five regions of spotless importance.

Note 1.—*Pāṅkar-nimittam* should be taken in these three *sūtras* from the *sūtra* 101.

Note 2.—It seems to me that the above three *sūtras* may be taken to be one *sūtra* explaining the twelve occasions wherein the lover's friend intercedes. They are those that happen during the last three of *eṭṭumaṇṟal* noted in the first *sūtra* of

this chapter, *Āsura, Rākṣasa* and *Pāiśāca,* which belong to *kaikkiḻai* type, and those in the first four *Brāhma, Prājāpatya, Dāiva* and *Ārṣa* which belong to *peruntiṇai* type and those in *kaḷavu* which is of five kinds according to the five regions. But Iḷampūraṇar takes them as three *sūtras* and Nacciṉārkkiṉiyar as two.

Note 3.—*Ai-n-nilam* according to Iḷampūraṇar, refers to *kaḷavu, uṭan-pōkku, iṟkiḻatti, kāma-k-kiḻatti* and *kātar-parattai* and according to Nacciṉārkkiṉiyar, *mullai, kuriñci, pālai, marutam,* and *neytal.* In *Iḷampūraṇam* there is the refutation of what is stated in *Nacciṉārkkiṉiyam.* If the *Iḷampūraṇam* text is correct, *Nacciṉārkkiṉiyar* should have taken the view of the predecessors. Nacciṉārkkiṉiyar's view seems to be correct.

105. இருவகைக் குறிபிழைப் பாகிய விடத்தும்
காணா வகையிற் பொழுதுநனி யிகப்பினும்
தானகம் புகாஅன் பெயர்த லின்மையின்
காட்சி யாசையிற் களம்புக்குக் கலங்கி
வேட்கையின் மயங்கிக் கையறு பொழுதினும்
புகாஅக் காலைப் புக்கெதிர்ப் பட்டுழிப்
பகாஅ விருந்தின் பகுதிக் கண்ணும்
வேளா ணெதிரும் விருப்பின்[1] கண்ணும்
[2]தாளா ணெதிரும் பிரிவி னானும்
நாணுநெஞ் சலைப்ப விடுத்தற் கண்ணும்
வரைதல் வேண்டித் தோழி செப்பிய
புரைதீர் கிளவி புல்லிய வெதிரும்
வரைவுடம் படுதலு மாங்கதன் புறத்தும்
புரைபட வந்த மறுத்தலொடு தொகைஇக்
கிழவோன்[3] மேன வென்மனார் புலவர்.

Iru-vakai-k kuṟi-piḻai-p p-ākiya v-iṭattum
Kāṇā vakaiyiṟ poḻutu-naṉi y-ikappiṉum
Tāṉ-akam pukāaṉ peyarta l-iṉmaiyiṉ
Kāṭci y-ācaiyiṟ-kaḷam-pukku-k kalaṅki
Vēṭkaiyiṉ mayaṅki-k kai-y-aṟu poḻutiṉum
Pukāa-k kālai-p pukk-etir-p paṭṭuḻi-p
Pakāa viruntiṉ pakuti-k kaṇṇum
Vēḷā ṇ-etirum viruppiṉ kaṇṇum
Tāḷā ṇ-etirum pirivi ṉāṉum

1. விருப்பின் (இளம்.); விருந்தின் (நச்.)
2. தாளாண் (இளம்.); வாளாண் (நச்.)
3. கிழவோன் (இளம்.); கிழவோள் (நச்.)

Nāṇu-neñ c-alaippa viṭuttaṟ kaṇṇum
Varaital vēṇṭi-t tōḻi ceppiya
Purai-tīr kiḷavi pulliya vetirum
Varaiv-uṭam paṭutal-u m-āṅkataṉ puṟattum
Purai-paṭa vanta maṟuttalōṭu tokaii-k
Kiḷavōṉ mēṉa v-eṉmaṉār pulavar.

Learned men say that the following are the occasions when the lover speaks: When he fails to meet the be loved at the assigned place both day and night, when he feels the time heavy in her absence, when he stands helpless befooled by his disappointment on going to the assigned place eager of seeing her and not prepared to return home without going there, when he is treated as a guest when he is met though in an inopportune moment, when the lady expects presents from him, when he perseveres to meet her during separation, when he leaves her on seeing her worried through her modesty, when he is addressed by the lady's friend with surest words to prepare for the marriage, when he agrees to propose for the marriage and when his proposal for the marriage is not agreed to.

Not 1.—This *sūtra* deals, according to Iḷampūraṇar, with the sayings of the *lover* and according to Naccinārkkiṉiyar, with the sayings of the *lady-love*. Both have given illustrations from literature in support of their views.

106. காமத் திணையிற் கண்ணின்று வரூஉம்
நாணு மடனும் பெண்மைய வாகலின்
குறிப்பினு மிடத்தினு மல்லது வேட்கை
நெறிப்பட வாரா வவள்வயி னான.[1]

Kāma-t tiṇaiyiṟ kaṇṇiṉṟu varūum
Nāṇu maṭaṉ-um peṇmaiya v-ākaliṉ
Kuṟippiṉu m-iṭattiṉu m-allatu vēṭkai
Neṟippaṭa vārā v-avaḷ-vayi ṉ-āṉ-a.

Since shyness and credulity are in the nature of women, the amorous desire in women under *kaḷavu* is not clearly expressed, but is to be understood from suggestion and position.

Note 1.—The meaning given above belongs to *Iḷampūraṇar*. *Naccinārkkiṉiyar* splits the *sūtra* into three sentences.

1. *Cf. Dṛṣṭvāitān bhāvasaṁyuktān ākārān iṅgitāni ca|*
Kanyāyāḥ samprayōgārtham tāṁstān yōgān vicintayēt (*Kāma-sūtra* 3, 3, 43.

The meaning, according to him, is this:—Since the shyness and credulity of women make their appearance in their youth, they are suggested from their eyes in *kaḷavu*; amorous desire is seen in its nature during the conjugal union of lovers and they are not visible on other occasions.

107. காமஞ் சொல்லா நாட்ட மின்மையின்
ஏமுற விரண்டு முளவென மொழிப.
Kāmañ-collā nāṭṭa m-iṉmaiyiṉ
Ēm-uṟa v-. raṇṭu m-uḷa-v-eṉa moḻipa.

Since eyes do not but suggest her amorous desire, both of them, they say, do exist to delight (the lover).

Note 1.—Since conjugal union never happens without exchange of words, both of them—shyness and credulity—appear with change of form.

Note 2.—*Nāṭṭam* means according to *Iḷampūraṇar, eyes* and according to *Naccinārkkiniyar, happening. Ēm* means, according to the former *d l.ght* and according to the latter *confus.on.*

108. சொல்லெதிர் மொழித லருமைத் தாகலின்
அல்ல கூற்றுமொழி யவள்வயி னான.
Col-l-etir moḻita l-arumai-t t-ākaliṉ
Alla kūṟṟu-moḻi y-avaḷ-vayi ṉ-āṉ-a.

Since it is rare that lady-love expresses her amorous desire, we see only her apparent refusal.

Note 1.—The above is the meaning given by *Iḷampūraṇar Nacc̦iṉārkkiṉiyar's* meaning is this:—Since it is not rare for the lady-love to express her amorous desire to her friend without feeling shy and credulous, we find such sayings of the lady-love addressed to her friend.

Note 2.—The meanings given by *Nacciṉārkkiṉiyar* for the *sūtras* 106 to 108 are far-fetched. The prose-order taken by him is laboured.

109. மறைந்தவற் காண்ட னற்காட் டுறுதல்[1]
நிறைந்த காதலின் சொல்லெதிர் மழுங்கல்
வழிபாடு மறுத்தன் மறுத்தெதிர் கோடல்
பழிதீர் முறுவல் சிறிதே தோற்றல்
கைப்பட்டுக் கலங்கினும் நாணுமிக வரினும்

1. *Cf. Sammukham na vīkṣate...rucyam ātmanō aṅgam apadēśēnā prakāśayati* (*Kāmasūtra*, 3, 3, 25-6).

இட்டுப்பிரி விரங்கினு மருமைசெய் தயர்ப்பினும்
வந்தவழி யெள்ளினும் விட்டுயிர்த் தழுங்கினும்
நொந்துதெளி வொழிப்பினு மச்ச நீடினும்
பிரிந்தவழிக் கலங்கினும் பெற்றவழி மலியினும்
வருந்தொழிற் கருமை வாயில் கூறினும்
கூறிய வாயில் கொள்ளாக் காலையும்
மனைப்பட்டுக் கலங்கிச் சிதைந்தவழித் தோழிக்கு
நினைத்தல் சான்ற வருமறை யுயிர்த்தலும்
உயிராக் காலத் துயிர்த்தலு முயிர்செல
வேற்றுவரைவு வரினது மாற்றுதற் கண்ணும்
நெறிப்படு நாட்டத்து நிகழ்ந்தவை மறைப்பினும்
பொறியின் யாத்த புணர்ச்சி நோக்கி
ஒருமைக் கேண்மையி னுறுகுறை தெளிந்தோள்
அருமை சான்ற நாலிரண்டு வகையின்
பெருமை சான்ற வியல்பின் கண்ணும்
பொய்தலை யடுத்த மடலின் கண்ணும்
கையறு தோழி கண்ணீர் துடைப்பினும்
வெறியாட் டிடத்து வெருவின் கண்ணும்
குறியி னொப்புமை மருடற் கண்ணும்
வரைவுதலை வரினுங் களவறி வுறினும்
தமர்தற் காத்த காரண மருங்கினும்
தன்குறி தள்ளிய தெருளாக் காலை
வந்தவன்[1] பெயர்ந்த வறுங்களம் நோக்கித்
தன்பிழைப் பாகத் தழீஇத் தேறலும்
வழுவின்று நிலைஇய வியற்படு பொருளினும்
பொழுது மாறும் புரைவ தன்மையின்
அழிவுதலை வந்த சிந்தைக் கண்ணும்
காமஞ் சிறப்பினு மவனளி சிறப்பினும்
ஏமஞ் சான்ற வுவகைக் கண்ணும்
தன்வயி னுரிமையு மவன்வயிற் பரத்தையும்
அன்னவு முளவே யோரிடத் தான.

Maṟaintavaṟ kāṇṭa ṟaṟkāṭ ṭ-uṟutal
Niṟainta kātali̱ṟ col l-etir maḻuṅkal
Vaḻipāṭu maṟuttaṉ maṟutt-etir kōṭal
Paḻi-tīr muṟuval ciṟitē tōṟṟal
Kai-p-paṭṭu-k kalaṅkiṉum nāṇu-mika variṉum
Iṭṭu-p-piri v-iraṅkiṉu m-arumai-cey t-ayarppiṉum
Vantavaḻi y-eḷḷiṉum viṭṭuyirt t-aḻuṅkiṉum
Nontu-teḷi v-oḻippiṉu m-acca-nīṭiṉum
Pirintavaḻi-k kalaṅkiṉum peṟṟavaḻi maliyiṉum

1. வந்தவன் (இளம்.); வந்தனன் (நச்.).

Varun-tolir k-arumai vāyil kūrinum
Kūriya vāyil kollā-k kālai-y-um
Manaippattu k kalaṅki-t citaintavali-t tōlikkū
Ninaittal cāṉra v-aru-marai y-uyirttal-um
Uyirā-k kālat t-uyirttal-u m-uyir-cela
Vērru-varaivu varin-atu mārrutar kaṉ-ṉ-um
Nerippatu nāttattu nikalntavai maraippinum
Poriyin yātta punarcci nōkki
Orumai-k kēṇmaiyi ṉ-uru-kurai telintōl
Arumai cāṉra nāl-irantu vakaiyin
Perumai cāṉra v iyalpin kaṇṇum
Poy-talai y-atutta matalin kaṇṇum
Kai-y-aru tōli kaṇṇīr tutaippinum
Veri-yāt t itattu veruvin kaṇṇum
Kuriyi-ṉ-opfumai marutar kaṇṇum
Varaivu-talai varinuṅ kalavari v-urinum
Tamar-tar kātta kārana marunkinum
Tan-kuri talliya terulā-k kālai
Vantavan peyarnta v-aruṅ-kola nōkki-t
Tan-pilai-p p-āka-t talīi-t tēral um
Valu-v-iṉru nilaiiya v-iyar-patu porulin-um
Polutu mārum puraiva t-anmaiyin
Alivu-talai vanta cintai-k kaṇṇum
Kāmañ cirappinu m-avan-ali cirappin-um
Ēmañ cāṉra v uvakai-k kaṇṇum
Taṉvayi ṉ-urimai-y-u m-avaṉ vayir parattai-y-um
Aṉṉa-v-u m-ula-v-ē y-ōr-itat t-āṉ-a.

The lady-love has her sayings on the following occasions totally or partially. When she sees him without his seeing her,[1] when she stands in such a position as to be seen by him, when she stands still before the lover through excessive love without telling him anything,[2] when she (apparently) refuses to yield to him, when she yields to him after refusal, when she lightly exhibits harmless smile,[3] when she is in bewilderment though

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1. *Naccinārkkiniyar's* meaning is this:—When she sees him on his departure from her so long as he is within the range of her view.

2. *Naccinārkkiniyar* adds though she wants to accuse him of his attachment to harlot.

3. *Naccinārkkiniyar's* meaning is this:—When she lightly exhibits her joy to her friend on her being free from accusation.

in the company of her lover, when she is unnerved through extreme shyness, when she fears separation though at a short distance, when she feels sorry on being prevented from going out or on his failing to meet her on account of strict watch, when she derides him on his standing before her, when she explicitly tells him her sufferings bemoaning, when she does not listen to his promise on account of her suffering, when the obstacles bringing her fear prolong,[1] when she is in bewilderment on his separation from her, when she is in ecstasy on meeting him, when her friend tells her of the improbability of his coming on account of obstacles, when she does not take it into her head, when she reveals her situation to her friend on being chained to her house and consequently being put to much worry, when she says that she will die if he does not come to her rescue: when she consoles herself that she was responsible for his non-coming on her non-trying to make her parents change their minds if they arranged for the marriage with another, on her concealing her mind from others, on her being in eight amorous states with magnanimity consoling herself about the separation from her lover through her love for him for which fate is responsible, on hearing the rumour of his mounting himself on palmyra stalks, on her friend removing her tears, on the priest expressing his views of her being possessed of Skanda, on her bewilderment about her mistaking the assigned place, on approach of the lover's request for marriage on *kaḷavu* being on the point of becoming public property, on her relatives keeping her under check, on his going back with disappointment without knowing that she is under check and consequently is unable to meet him at the assigned place; and when she tries to misinterpret his true words, the inconvenient time and place of his arrival, his extreme attachment towards her, his attempt to please her and his exhibiting his extreme delight due to his attachment towards her, by referring to her unsullied state towards him and to his connection with a harlot (which is imaginary).

Note 1.—This *sūtra* may be sub-divided into three parts:— the first part consisting of lines 1-14, the second part of lines 15-29 and the third part of lines 30-36.

Besides,

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2. *Nacciṉārkkiṉiyar's* meaning is, when she prolongs her fear to reveal the fact even to her friend.

110. வரைவிடை வைத்த காலத்து வருந்தினும்
வரையா நாளிடை வந்தோன் முட்டினும்
உரையெனத் தோழிக் குரைத்தற் கண்ணும்
தானே கூறுங் காலமு முளவே.

Varaiv-iṭai vaitta kālattu varunt iṉum
Varaiyā nāḷ-iṭai vantōṉ muṭṭiṉum
Urai-y-eṉa t tōḻik k-uraittaṟ kaṇṇum
Tāṉ-ē kūṟuṅ kālam-u m-uḷa-v-ē.

There may be opportunities for the lady-love to volunteer her saying when she suffers before the lover goes to her to marry, when he meets (her friend etc.,) before her marriage and when she requests her friend to relate the real situation (to her parents, lover etc.).

Note 1.—*Um* in *kālam-um* suggests that such occasions are rare.

Besides,

111. உயிரினுஞ் சிறந்தன்று நாணே நாணினும்
செயிர்தீர் காட்சிக் கற்புச்சிறந் தன்றெனத்
தொல்லோர் கிளவி புல்லிய நெஞ்சமொடு
காமக் கிழவ னுள்வழிப் படினும்
தாவி னன்மொழி கிழவி கிளப்பினும்
ஆவகை பிறவுந் தோன்றுமன் பொருளே.

Uyiriṉuñ ciṟantaṉṟu nāṇ-ē nāṇiṉum
Ceyir-tīr kāṭci-k kaṟpu-c-ciṟan taṉṟ-eṉa-t
Tollōr kiḷavi pulliya neñcamoṭu
Kāma-k kiḻava ṉ-uḷavaḻi-p-paṭiṉum
Tāvi ṉaṉ-moḻi kiḻavi kiḷappiṉum
Ā-vakai piṟa-v-un-toṉṟumaṉ poruḷ-ē.

Even if the lady-love goes (of her own accord) to the residence of her lover or says such words free from guilt on the strength of the saying of the ancients that shyness is superior even to life and chastity is superior even to shyness, such things come under *aka-p-poruḷ*.

What are the occasions when the lady love's friend has her say?

112. நாற்றமுந் தோற்றமு மொழுக்கமு முண்டியும்
செய்வினை மறைப்பினுஞ் செலவினும் பயில்வினும்
புணர்ச்சி யெதிர்ப்பா டுள்ளுறுத்து வருஉம்
உணர்ச்சி யேழினு முணர்ந்த பின்றை
மெய்யினும் பொய்யினும் வழிநிலை பிழையாது

பல்வேறு கவர்பொரு ணாட்டத் தானும்
குறையுறற் கெதிரிய கிழவனை மறையுறப்
பெருமையிற் பெயர்ப்பினு முலகுரைத் தொழிப்பினும்
அருமையி னகற்சியு மவளறி வுறுத்துப்
பின்வா[1] வென்றலும் பேதைமை யூட்டலும்
முன்னுறு புணர்ச்சி முறைநிறுத் துரைத்தலும்
அஞ்சியச் சுறுத்தலு முரைத்துழிக் கூட்டமொடு
எஞ்சாது கிளந்த விருநான்கு கிளவியும்
வந்த கிழவனை மாயஞ் செப்பிப்
பொறுத்த காரணங் குறித்த காலையும்
புணர்ந்தபின் னவன்வயின் வணங்கற் கண்ணும்
குறைந்தவட் படரினு மறைந்தவ ளருகத்
தன்னொடு மவளொடு[2] முன்னமூன் றளைஇப்
பின்னிலை நிகழும் பல்வேறு மருங்கினும்
நன்னயம் பெற்றுழி நயம்புரி யிடத்தினும்
எண்ணரும் பன்னகை கண்ணிய வகையினும்
புணர்ச்சி வேண்டினும் வேண்டாப் பிரிவினும்
வேளாண் பெருநெறி வேண்டிய விடத்தினும்[3]
புணர்ந்துழி யுணர்ந்த வறிமடச் சிறப்பினும்
ஓம்படைக் கிளவிப் பாங்கின் கண்ணும்
செங்கடு மொழியாற் சிதைவுடைத் தாயினும்
என்புநெகப் பிரிந்தோள் வழிச்சென்று கடைஇ
அன்புதலை யடுத்த வன்புறைக் கண்ணும்
ஆற்றது தீமை யறிவுறு கலக்கமும்
காப்பின் கடுமை கையற வரினும்
களனும் பொழுதும் வரைநிலை விலக்கிக
காதன் மிகுதி யுளப்படப் பிறவும்
நாடு மூரு மில்லுங் குடியும்
பிறப்புஞ் சிறப்பு மிறப்ப நோக்கி
அவன்வயிற் றோன்றிய கிளவியொடு தொகைஇ
அனைநிலை வகையான் வரைதல் வேண்டினும்
ஐயச் செய்கை தாய்க்கெதிர் மறுத்துப்
பொய்யென மாற்றி மெய்வழிக் கொடுப்பினும்
அவள்[4] விலங் குறினுங் களம்பெறக் காட்டினும்
பிறன்வரை வாயினு மவன்வரைவு மறுப்பினும்
முன்னிலை யறனெனப் படுதலென் றிருவகைப்
புரைதீர் கிளவி தாயிடைப் புகுப்பினும்

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1. வா (இளம்.); வரவு (நச்)
2. முன்னமுன் (இளம்.); முதன்மூன்று (நச்.)
3. இடத்தினும் (இளம்.); இடத்தும் (நச்.)
4. அவள் (இளம்.); அவன் (நச்.)

வரைவுடன்[1] பட்டோர்க் கடாவல் வேண்டினும்
ஆங்கதன் றன்மையின் வன்புறை யுளப்படப்
பாங்குற வந்த நாலெட்டு வகையினும்[2]
தாங்கருஞ் சிறப்பிற் றோழி மேன.

Nāṟṟam un ṭōṟṟam-u m-oḻukkam-u m-uṇṭi-y-um
Cey-viṉai maṟaippiṉum celaviṉum payilviṉum
Puṇarcci y-etirppā ṭ-uḷḷuṟuttu varūum
Uṇarcci y-ēḻiṉ-u m-uṇarnta piṉṟai
Meyyiṉ-um poyyiṉ-um vaḻi-nilai piḻaiyātu
Pal-vēṟu kavar-poruḷ nāṭṭat tāṉ-um
Kuṟaiyuṟar k-etiriya kiḻavaṉai maṟai-y-uṟa-p
Perumaiyiṟ peyarppiṉu m-ulak urait t-oḻippiṉum
Arumaiyi ṉ-akaṟciyu m-avaḷ-aṟi v-uṟuttu-p
Piṉ-vā v-eṉṟalum-pētaimai y-ūṭṭal-um
Muṉ-ṉ-uṟu puṇarcci muṟai-niṟut t-uraittalum
Añci-y-ac c-uṟuttalu m-uraittuḻi-k kūṭṭamoṭu
Eñcātu kiḷanta v-iru-nāṉku kiḷavi-y-um
Vanta kiḻavaṉai māyañ ceppi-p
Poṟutta kāraṇan kuṟitta kālai-y-um
Puṇarnta-piṉ n-avaṉ-vayiṉ vaṇaṅkaṟ kaṇṇum
Kuṟaintavaṭ paṭariṉu maṟaint-ava ḷ-aruka-t
Taṉṉoṭu m-avaḷoṭu[2] muṉṉa-muṉ ṟ-aḷaii-p
Piṉ-ṉilai nikaḻum pal-vēṟu maruṅkiṉum
Naṉṉayam peṟṟuḻi nayam-puri y-iṭattiṉum
Eṇ-ṇ-arum paṉṉakai-kaṇṇiya vakaiyiṉ-um
Puṇarcci vēṇṭiṉum vēṇṭāp piriviṉ-um
Vēḷaṇ peru-neṟi vēṇṭiya v-iṭattiṉ-um
Puṇarntuḻi y-uṇarnta v-aṟimaṭa-c ciṟappiṉ-um
Ōmpaṭai-k kiḷavi-p pāṅkiṉ kaṇṇum
Ceṅ-kaṭu moḻiyāṟ citaiv-uṭai-t-tāyiṉum
Eṉpu-neka-p pirintōḷ vaḻi-c ceṉṟu kaṭaii
Aṉpuṭalai y-aṭutta vaṉpuṟai-k kaṇṇum
Āṟṟatu tīmai y aṟiv-uṟu kalakkam-um
Kāppiṉ kaṭumai kai-y-a ṟa variṉum
Kaḷaṉ-um poḻutum varai-nilai viḷakki-k
Kātaṉ mikuṭiy-uḷappaṭa-p piṟa-v-um
Nāṭu m-ūru m-il-l-uṉ kuṭi-y-um

1. பட்டோர் (இளம்.); பட்டோன் (நச்.)
2. வகையினும் (இளம்.); வகையும் (நச்.)

Piṟappuñ ciṟappu m-iṟappa nōkki
Avaṉ-vayiṟ ṟōṉṟiya kiḷaviyoṭu tokaii
Aṉai-nilai vakaiyāṉ varaital vēṇṭiṉum
Aiya-c ceykai tāykk-etir maṟuttu-p
Pay-y-eṉa māṟṟi mey-vaḻi-k koṭuppiṉum
Avaḷ[1]-viḷan k-uṟiṉuṅ kaḷam-peṟa-k kāṭṭiṉum
Piṟaṉ-varai v-āyiṉu m-avaṉ-varaivu maṟuppiṉum
Muṉṉilai y-aṟaṉ eṉa-p paṭutal-eṉ ṟ-iruvakai-p
Purai-tīr kiḷavi tāyiṭai-p pukuppiṉum
Varaiv-uṭaṉ[2] paṭṭōr-k kaṭāval vēṇṭiṉum
Āṅk-ataṉ ṟaṉmaiyiṉ vaṉpuṟai y-uḷappaṭa-p
Pāṅkuṟa vanta nāl-eṭṭu vakaiyiṉum[3]
Tāṅk-a uñ ciṟappiṉ ṟōḻi mēṉa.

The lady-love's friend has her fine sayings on the following thirty-two occasions after she decides that the lady-love had conjugal union with the lover through the seven things scent, appearance, behaviour, food, forgetting what she should do, walk and action:—(1) When she, without exceeding the limits of her position, probes into the lady's heart through ambiguous expressions both true and false, (2) when she, pretending ignorance, evades the lover through her expressions of the lady's greatness on his approaching her to state his grievances, (3) when she dismisses him advising him to abide by the ways of the world (*i.e.* to request the lady's father for her hand), (4) when she makes him return on saying that it is not easy to see the lady, (5) when she asks him go to her after informing the lady of his arrival, (6) when she convinces him of the lady's credulousness, when she asks him to arrange for meeting her in the same away as he arranged for the previous meeting, (7) when she informs him of her fear (that she would be taken to task by her relatives), (8) when they meet on her information (about the time, place, manner etc., of their meeting), (9) when she, pretending ignorance of the lover's arrival, makes him understand how the lady bore patiently his absence or when she noted the patience of the lady, on his coming with false excuses, (10) when she makes obeisance to him after their meeting, (11) when she approaches the lady with her misgivings, (12) when she addresses the lady in diverse ways when she stands hidden from the view of the lover making the intention of both the lady and herself

understood through suggestion[1] (13) when she informs the lover of the lady's gratifying words (14) when she informs the lover of his becoming the laughing stock in diverse ways (15) when the lover wants union with the lady, (16) when he wants to go away, (17) when she expects help from the lover, (18) when she gracefully loses her discrimination when they are together and tells the lover to look after the lady, (19) when she affirms the love of the lover by approaching the lady who is skin and bone on being disheartened by the displeasing words of the lover[2] (20-25) when she requests the lover to propose for the marriage, considering their anxiety due to the unsafety of the way, the strict watch, the failure to meet at the proper place and time, growth of the love etc., and with reference to the greatness of his country, village, habitation, family, heredity, nobility and influence, (26) when she removes the doubt from the mind of the lady's mother and make her confide in her words, (27-30) when she addresses the foster mother that the meeting of the lover and the lady-love is in accordance with Dharma while the lady is kept under restraint[3], while the mother seeks the help of the diviner and the priest in possession of Skanda, while the parents propose to give the lady in marriage to another and while they do not accede to the proposal of the lover, (31) when she informs the lover of the consent of the lady's parents (for the marriage) and (32) when she asserts the same to the lady.

What are the occasions for the foster-mother to have her say?

113. களவல ராயினுங் காமமேற் படுப்பினும்[4]
அளவுமிகத் தோன்றினுந் தலைப்பெய்து காணினும்
கட்டினுங் கழங்கினு வெறியென விருவரும்

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1. For the reading *Mutaṉ-mūṉṟu aḷaiyi*, *Iḷampūraṇar* gives the meaning "having considered through mind, word and deed" and *Naccinārkkiṉiyar*, having made them understand through suggestion that she was aware of the three stages commencing with *iyaṟkai-p-puṇarcci*.

2. Naccinārkkiṉiyar means "when the lady is disheartened at her harsh words and when she affirms the love of the lover while she is much emaciated.

3. According to *Nacciṉārkkiṉiyar*, the meaning is when the over brings in obstacles for the marriage.

4. மேற்படுப்பினும் (இளம்.); மெய்ப்படுப்பினும் (நச்.)

ஒட்டிய திறத்தாற் செய்திக் கண்ணும்
ஆடிய சென்றுழி யழிவுதலை வரினும்
காதல் கைம்மிகக் கனவி னரற்றலும்
தோழியை வினவலுந்[1] தெய்வம் வாழ்த்தலும்
போக்குட னறிந்தபிற் றோழியொடு கெழீஇக்
கற்பி னாக்கத்து நிற்றற் கண்ணும்
பிரிவி னெச்சத்து மகணெஞ்சு வலிப்பினும்
இருபாற் குடிப்பொரு ளியல்பின் கண்ணும்
இன்ன வகையிற் பதின்மூன்று கிளவியொடு
அன்னவை பிறவுஞ் செவிலி மேன.

Kaḷa vala r-āyiṉuṅ kāmamēṟ paṭuppiṉum
Aḷavu-mika-t tōṉṟiṉun talai-p-peytu kāṇiṉum
Kaṭṭiṉuṅ kaḻaṅkiṉum veṟi-y-eṉa v-iruvarum
Oṭṭiya tiṟattāṟ ceyti -k kaṇṇum
Āṭiya ceṉṟuḻi y-aḻivu talai variṉum
Kātal kai-m-mika-k kaṉavi ṉ-araṟṟalum
Tōḻiyai viṉaval-un teyvam vāḻttal-um
Pōkkuṭa ṉ-aṟintapiṟ ṟōḻiyoṭu keḻīi-k
Kaṟpi ṉ-ākkattu niṟṟaṟ kaṇ-ṇ-um
Pirivi ṉ-eccattu makaṇeñcu valippiṉum
Iru-pāṟ kuṭi-p-poru ḷ-iyalpiṉ kaṇṇum
Iṉṉa vakaiyiṟ patiṉ-mūṉṟu kiḷaviyoṭu
Aṉṉavai piṟavuñ cevili mēṉa.

The foster-mother has her say on the following thirteen occasions and more; when she questions the lady's friend (1) on the *kaḷavu* becoming the object of common talk, (2) on the lady's love exceeding the bounds[2] (3) on the lady's limbs (like breasts) having a greater growth, (4) on seeing the lover and the lady together, (5-7) on seeing the attitude of the lady when both the mother and foster-mother take recourse to divination with *kaṭṭu*, *kaḻañci* and *veṟi-yāṭu* (8) on the lady becoming unnerved when there is *veṟi-yāṭu* (9) on the lady prattling in dream on account of the mind being steeped in love, (10) when she prays to God (11) when she, on learning that the lady has gone with the lover, appreciates the sense of chastity of the lady along with her friend (12) when she sees the strength of

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1. வினாதலும் (இளம்.); வினவலும் (நச்.)

2. Since the meaning of *kāmam mey-p paṭuppiṉum*, the reading of *Nacciṉārkkiṉiyar*, is expressed by aḷavu mika t tōṉṟiṉum, *Iḷampūraṇar's* reading is better.

mind of the lady when she was left alone by the lover[1] (13) when she compares the heredity of both the lover and the love.

Has the lady's mother occasions for her say?

114. தாய்க்கும் வரையா ருணர்வுடம் படினே.
Tāyk̇kum varaiyā r-uṇarvuṭam paṭiṉ-ē

They permit the sayings noted in the previous *sūtra* to the lady's mother also, if she feels in the same way as the foster-mother.

Note 1.—This *sūtra* suggests that the lady's mother does not have as many opportunities as the foster-mother to watch the lady and hence she may be ignorant of many things with reference to the lady.

What do the mother and the foster-mother do after they are aware of the lady's deep love towards the lover?

115. கிழவோ னறியா வறிவின ளிவளென
மையறு சிறப்பி னுயர்ந்தோர் பாங்கின்
ஐயக் கிளவி யறிதலு முரித்தே.
Kiḻavō ṉ-aṟiyā v-aṟiviṉa ḷ-ivaḷ-eṉa
Mai-y-aṟu ciṟappi ṉ-uyarntōr pāṅkiṉ
Aiya-k̇ kiḷavi y-aṟital-u m-uritt-ē

The mother and the foster-mother deserve to understand (the real nature) from the ambiguous saying of the great men with unsullied magnanimity '*kiḻavōṉ aṟiyā aṟiviṉaḷ ivaḷ*' which means "this lady completely knows the nature of the lover and this lady does not know the nature of the lover."

Note 1.—The words *aṟiyā* may be taken in the senses of *aṟintu* and *aṟiyāta*.

Note 2.—The meaning given above belongs to *Iḷampūraṇar*. *Nacciṉārkkiṉiyar's* meaning is this:—Both the mother and the foster-mother clear their doubt whether the lady loved the lover who is not worthy of it from the sayings of the great.

Note 3.—*Cevili* and *tāy* are taken from the previous *sūtras* and form the subject of *aṟital*.

Does the lady express her love to the lover openly?

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1. The line 10 is taken by *Nacciṉārkkiṉiyar* to express two things:—when the foster-mother does not go after the lover and the lady-love and when the lady-love is so strong in mind as to follow the lover. There are two defects here:—(1) the number *thirteen* becomes *fourteen* and the latter part is unnecessary since line 8 says the lady's going away with the lover.

116. தன்னுறு வேட்கை கிழவன்முற் கிளத்தல்
எண்ணுங் காலைக் கிழத்திக் கில்லைப்
பிறநீர் மாக்களி னறிய வாயிடைப்
பெய்ந்நீர் போலு முணர்விற் றென்ப.

Taṉ-ṉ-uṟu vēṭkai kiḻavaṉ-muṟ kiḷattal
Eṇṇuṅ kālai-k kiḻattik k-illai-p
Piṟa-nīr mākkaḷi ṉ-aṟiya v-ā-y-iṭai-p
Pey-n-nīr pōlu m-uṇarviṟ ṟ-eṉpa.

They say that, on examination, the lady-love does not express openly her love in the presence of the lover like low-class women and it is understood like the water that oozes out of the unburnt pot of mud.

Note 1.—The expression *kiḻavaṉ-muṉ* suggests that the lady may express her love openly to the friend and *kiḻattikkù* suggests that the friend may express the same openly to the lover.

Is there need in all cases for the intervention of the lover's friend and the lady's friend to bring about their union?

117. காமக் கூட்டங் தனிமையிற் பொலிதலின்
தாமே தூதுவ ராகலு முரித்தே.

Kāma-k kūṭṭan taṉimaiyiṟ politaliṉ
Tām-ē tūtuva r-ākal-u m-uritt-ē.

Since union out of reciprocal love is *par excellence*, it is possible for both the lover and the love to serve as the carriers of message between themselves.

Who is to suggest the place of their second meeting?

118. அவன்வரம் பிறத்த லறந்தனக் கின்மையின்
களஞ்சுட்டுக் கிளவி கிழவிய தாகும்
தான்செலற் குரியவழி யாக லான.

Avaṉ-varam p-iṟatta l-aṟaṉ-taṉak k-iṉmaiyiṉ
Kaḷañ-cuṭṭu-k kiḷavi kiḻaviya t-ākum
Tāṉ-celaṟ k-uriyavaḻi y-ākā-lāṉ-a.

Since it is not *dharma* for the lady to go against the wishes of the lover, it is her duty to suggest the place of their meeting since she alone knows where it is possible for her to go.

Who else can suggest it?

119. தோழியின் முடியு மிடனுமா ருண்டே.

Tōḻiyiṉ muṭiyu m-iṭaṉ-um-ā r-uṇṭ-ē.

There are cases where the lady's friend also suggests the place of meeting.

120. முந்நா ளல்லது துணையின்று கழியாது
அந்நா ளகத்து மதுவரை யின்றே.

Mu-n-nā ḷ-allatu tuṇai-y-iṉṟu kaḻiyātu
A-n-nā ḷ-akattu m-atu-varai y-iṉṟ-ē.

The meeting does not take place without the friend on any day other than the three days (when the lady is in her periods.) It is not prohibited even on the day following the three days (*i.e.*), on the fourth day.

Note 1.—The word *an-n-āḷ* may be taken to refer to the fourth day for two reasons:—(1) the word *annāḷ-tīṇṭal* is used to refer to the pollution of women on the fifth day morning and (2) that day (the fourth) also is prohibited for meeting in *kaṟpu* since only 12 days are prescribed for meeting in the *sūtra*, "*pūppiṉ puṟappā ṭir-āṟu nāḷum*" (Kaṟpiyal, 46).

Note 2.—*Tuṇai* is taken to mean "the lover's friend" by *Iḷampūraṇar* and *kūṭṭam* (meeting) by Naccinārkkiniyar. It is better to take *tuṇai* in the sense of the lady's friend, since the same word in the following *sūtra* has that meaning.

121. பன்னூறு வகையினுந் தன்வயின் வரூஉம்
நன்னய மருங்கி னாட்டம் வேண்டலின்
துணைச்சுட்டுக் கிளவி கிழவிய தாகும்
துணையோர் கரும மாக லான.

Paṉṉūṟu vakaiyiṉ-un taṉ-vayiṉ varūum
Naṉṉaya maruṅki ṉāṭṭam vēṇṭaliṉ
Tuṇai-c-cuṭṭu-k kiḷavi kiḻaviya t-ākum
Tuṇaiyōr karuma m-āka lāṉa.

Since it is the duty of the lady to investigate into all the benefits that may accrue to her in diverse ways, she has to address her *tuṇai*, since it is their duty to look after her.

Note 1.—*Tuṇai* in this *sūtra* also means, according to *Iḷampūraṇar*, the lovers' friend; but *Naccinārkkiṉiyar* takes it to mean the lady's, *tuṇai* (*i.e.*), her friend and foster-mother. Since it is not in the nature of high class ladies to address the lover's friend, Naccinārkkiniyar's meaning seems to be sound.

Who is called *tāy*?

122. ஆய்பெருஞ் சிறப்பி னருமறை கிளத்தலின்
தாயெனப் படுவாள் செவிலி யாகும்.

Āy-peruñ ciṟappi ṉ-aru-maṟai kiḷattaliṉ
Tāy-eṉa-p paṭuvāḷ cevili y-ākum.

Tāy, here, refers to the foster-mother since she alone is confided with secrets, so that she may investigate into them.

Who deserves to be the lady's friend?

123. தோழி தானே செவிலி மகளே.

Tōḻi tāṉ-ē cevili makaḷ-ē.

The lady's friend is the daughter of the foster-mother.

What is her duty?

124. சூழ்தலு முசாத்துணை நிலைமையிற் பொலிமே.

Cūḻtal-u m-ucāttuṇai nilaimaiyiṟ polim-ē.

She shines most when she critically views the situation on her being consulted.

How does she decide the reciprocal love of the lover and the lady?

125. குறையுற வுணர்தன் முன்னுற வுணர்தல்
இருவரு முள்வழி யவன்வர வுணர்தலென
[1]மதியுடம் படுத்த லொருமூ வகைத்தே.

Kuṟai-y-uṟa v-uṇartaṉ muṉ-ṉ uṟa v-uṇartal
Iruvaru m-uḷvaḻi y-âvaṉ-vara v-uṇartal-eṉa
Mati-y-uṭam paṭutta l-oru-mū vakaitt-ē.

There are three ways in which the lady's friend decides the reciprocal love of the lover and the lady:—they happen when the lover expresses his grievances to her, when she infers from the attitude of the lady and when the lover comes while the lady and herself are in each other's company.

Note 1.—*Nacciṉārkkiṉiyar* feels that the idea contained in this *sūtra* finds expression in the *sūtra nāṟṟamum* (*sūtra* 24 above); but the occasions when the lady's friend has her sayings are mentioned there and the ways of determining the love of the lover and the lady are mentioned here.

What will she do then?

126. அன்ன வகையா னுணர்ந்தபின் னல்லது
பின்னிலை முயற்சி [2]பெறாளென மொழிப.

Aṉṉa vakaiyā ṉ-uṇarntapiṉ n-allatu
Piṉṉilai muyaṟci peṟāḷ-eṉa moḻipa.

They say that she does not try for what should follow, unless she has determined their love in the above ways.

1. மதியுடம் படுதல் (இளம்.); மதியுடம் படுத்தல் (நச்.)
2. பெறாள் (இளம்.); பெறான் (நச்.)

Note 1.—This *sūtra* and the previous one deal with the case when the lady and the lover did not have conjugal union even though they reciprocated each other's love.

Note 2 From Note 1.—It is evident that the reading *peṟāṉ* adopted by *Nacciṉārkkiṉiyar* is not as good as *peṟāḷ* adopted by *Iḷampūraṇar*, since the attempt is on the side of the lady's friend.

127. முயற்சிக் காலத் ததற்பட நாடிப்
புணர்த்த லாற்றலு மவள்வயி னான.
Muyaṟci-k kālat t-ataṟ-paṭa nāṭi-p
Puṇartta l-āṟṟal-u m-avaḷ-vayi ṉ-āṉ-a.

It is her responsibility to determine towards the opportunities of their union when the lover tries for it and to bring it about?

When does she bring it about?

128. குறியெனப் படுவ திரவினும் பகலினும்
அறியக் கிளந்த[1] வாற்ற தென்ப.
Kuṟi-y-eṉa-p paṭuva-t-iraviṉūm pakaliṉ-um
Aṟiya-k kiḷanta v-āṟṟa t-enpa.

The tryst or the time and place of the lovers' meeting may happen both at night and at day.

What is the place of meeting at night?

129. இரவுக் குறியே[2] யில்லகத் துள்ளும்
மனையோர் கிளவி கேட்கும்வழி யதுவே
மனையகம் புகாஅக் காலை யான.
Iravu-k kuṟi-y-ē y-illakat t-uḷḷum
Maṉaiyōṟ kiḷavi kēṭkum-vaḻi y-atu-vē
Maṉai-y-akam pukāa-k kālai y-āṉ-a.

If, at night, it is not possible for the lovers to meet within the house of lady, the place of their meeting is in a place which is so close to her house as to be at hearing distance.

Which is the place of meeting at day?

130. பகற்புணர் களனே புறனென மொழிப
அவளறி வுணர வருவழி யான.
Pakaṟ-puṇar kaḷaṉ-ē puṟaṉ-eṉa moḻipa
Avaḷ-ari v-uṇara varu-vaḻi y-āṉ-a.

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1. கிளந்த (இளம்.); தோன்றும் (நச்.)
2. இரவிற்குறி (இளம்.); இரவுக்குறி (நச்.)

They say that the place of meeting of the lovers at day is outside the fort which is within the knowledge of the lady.

Do they invariably meet at the appointed place?

131. அல்லகுறிப் படுதலு மவள்வயி னுரித்தே
அவன்குறி மயங்கிய வமைவொடு வரினே.

Alla-kuṟi-p paṭutal-u m-avaḷ-vayi ṉ-uritt-ē
Avaṉ-kuṟi mayaṅkiya v-amaivoṭu variṉ-ē,

She may go to a wrong place if the place suggested by the lover is capable of being understood in two ways.

What happens then?

132. ஆங்காங் கொழுகு மொழுக்கமு முண்டே
ஓங்கிய சிறப்பி னொருசிறை யான.

Āṅkāṅ k-oḻuku m-oḻukkam-u m-uṇṭ-ē
Ōṅkiya ciṟappi ṉ-oru-ciṟai y-āṉa.

She, even then, may have the superior type of meeting the lover through her mind, though it is physically one-sided.

Note 1.—*Nacciṉārkkiṉiyar* interprets that the lover has an opportunity to feel the separation as the lady and her friend.

Is not the lover prevented by *dharmaśāstra* to meet her on certain occasions?

133. மறைந்த வொழுக்கத் தோரையு நாளும்
துறந்த வொழுக்கங் கிழவற் கில்லை.

Maṟainta v-oḻukkat t-ōrai-y-u-nāḷ-um
Tuṟanta v-oḻukkaṅ kiḻavaṟ k-illai.

The rules prohibiting particular hours and days to meet the lady do not apply to the lover during *kaḷavu*.

Is he not prevented by the inaccessible path etc, ?

134. ஆற்றின தருமையு மழிவு மச்சமும்
ஊறு முளப்பட வதனோ ரற்றே.

Āṟṟiṉa t-arumai y-u m-aḻivu m-a c-cam-um
Ūṟu m-uḷappaṭa v-ataṉ-ō raṟṟē.

The difficulty of the path, loss of presence of mind, sense of fear and obstacles are of the same nature, (*i.e.*) do not stand in the way of the lover.

How do the father and the elder brother of the lady, become aware of the kaḷavu?

135. தந்தையுந் தன்னையு முன்னத்தி னுணர்ப.

Tantai-y-un taṉṉai-y-u muṉṉatti ṉ-uṇarpa.

The father and the elder brother of the lady infer (the kaḷavu) from her features.

How does the mother know it?

136. தாயறி வுறுதல் செவிலியோ டொக்கும்.
Tāy-aṟi v-uṟutal ceviliyō ṭ-okkum.

The mother of the lady understands it in the same way as the foster-mother.

Who is chiefly responsible for the kaḷavu to become known to all?

137. அம்பலு மலருங் களவுவெளிப் படுத்தலின்
அங்கதன் முதல்வன் கிழவ னாகும்.
Ampal u m-alar-uṅ kaḷavu-veḷi-p paṭuttaliṉ
Aṅkataṉ mutalvaṉ kiḻava ṉ-ākum.

The lover is chiefly responsible for the *kaḷavu* to become known to others through *ampal* and *alar*.

Note 1.—*Alar* is the talk among people and *ampal* is the communication among them through gestures.

When does the lover express his wish to the lady's father?

138. வெளிப்பட வரைதல் படாமை வரைதலென்று
ஆயிரண் டென்ப வரைத லாறே.
Veḷippaṭa varaital paṭāmai varaital eṉṟu
Āyiraṇ ṭ-eṉpa varaita l-āṟ-ē.

There are two ways of expressing the lover's wish to the lady's father, one after their *kaḷavu* became the public property and another before it.

Is the lover permitted separation from the lady after *kaḷavu* is publicly known and before his *varaivu*?

139. வெளிப்படை தானே கற்பினொ டொப்பினும்
ஞாங்கர்க் கிளந்த மூன்று பொருளாக
வரையாது பிரிதல் கிழவோற் கில்லை.
Veḷippaṭai tāṉ-ē kaṟpiṉo ṭ-oppiṉum
Ñāṅkar-k kiḷanta mūṉṟu poruḷāka
Varaiyātu pirital kiḻavōṟ k-illai.

The lover is not permitted separation from the lady on account of three causes—study, war and embassy—after *kaḷavu* and before *varaivu*, even though *kaḷavu* that is publicly known is similar to *kaṟpu*.

Note 1.—*Varaivu* is the expression of the lover's wish to marry the lady to her father.

Kaḷaviyal ends.

iv. *Kaṟpiyal* (The chapter on the life of the householder after he has taken his wife with due ceremonies.)

What is the definition of *Kaṟpù*?

140. கற்பெனப் படுவது கரணமொடு புணரக்
கொளற்குரி மரபிற் கிழவன் கிழத்தியைக்
கொடைக்குரி மரபினோர் கொடுப்பக் கொள்வதுவே[1].

Kaṟp-eṉa-p paṭuvatu karaṇamoṭu puṇara-k
Koḷaṟk-uri marapiṟ kiḻavaṉ kiḻattiyai-k
Koṭaikk-uri marapiṉōr koṭuppa-k-koḷ vatu-v-ē

Kaṟpù is that wherein the deserving bridegroom is made to get the hand of the worthy bride by those who are qualified to give her away with the necessary ceremonies like *hōma* etc.

Note 1. *Karaṇam* stands for *agnāukaraṇam* which means *hōma* done in fire. Hence it means here all the ceremonies done during the marriage.

Note 2. From the fourth *sūtra* it is evident that *kaṟpù* system of marriage is later than *kaḷavu*. Hence a new word should have been coined in Tamil language to denote it. *Kaṟpù* is possibly the curtailed form of *kaṟpam* which is the *tadbhava* of the Sanskrit word *kalpa* which means *vidhi*.

Nacciṉārkkiṉiyar derives *kaṟpù* from the root *karpi-ttal* and tells us that it is called *kaṟpù*, since the bride is advised by her relatives how to behave towards the husband, and by her husband how to run the house, and since *agni* is requested how to look after her and she is advised how to render service to *agni*.

Note 3. *Kaṟpù* may happen after and before *kaḷavu* becomes known to all, after and before physical union takes place between lovers and even without *kaḷavu*.

Is there *karaṇam* when there is none to give the bride away in marriage?

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1. *Pratipannām abhiprētāvakāśavartinīm nāyakaḥ śrōtriyāgārāt agnim ānāyya kuśān āstīrya yathāsmṛti hutvā triḥ parikramēt; tatō mātari pitari ca prakāśayēt... tad-bāndhavāśca yathā kulasya agham pariharantō daṇḍabhayācca tasmā ēva ēnām dadyuḥ tathā yōjayēt* (*Kāmasūtra* 3, 4, 12-15)

141. கொடுப்போ ரின்றியுங் கரண முண்டே
புணர்ந்துடன் போகிய காலை யான.[1]

Koṭuppō r-iṉṟi-y-uṅ karaṇa m-uṇṭ-ē
Puṇarnt-uṭaṉ pōkiya kālai y-āṉ-a

There is *karaṇam* even when there are no relatives to give the bride away, when she goes away with the lover.

To whom was *karaṇam* first enjoined?

142. மேலோர் மூவர்க்கும் புணர்ந்த கரணம்
கீழோர்க் காகிய காலமு முண்டே.

Mēlōr mūvarkkum puṇarnta karaṇam
Kīḻōrk k-ākiya kālam-u m-uṇṭ-ē

There was a time when the *karaṇam* enjoined to the first three castes began to be adopted for the fourth.

When was it?

143. பொய்யும் வழுவும் யாத்த பின்னர்
ஐயர் யாத்தனர் கரண மென்ப.

Poy-y-um vaḻu-v-um yātta piṉṉar
Aiyar yāttaṉar karaṇa m-eṉpa.

They say that *karaṇam* was introduced by *āryas* after the lovers began to prove false and the ladies were considered unworthy.

Note 1. *Aiyar* is the *tadbhava* of *ārya*. Though *ārya* generally refers to brahman, kṣatriya and vaiśya, yet it may refer here only to brahman, since brahman alone is said to have gone south from Northern India.

Note 2. *Eṉpa* suggests that the introduction of *karaṇam* among Tamils was before the time of Tolkāppiyaṉār. This *sūtra* and the previous one suggest that the Āryas and Tamils lived together for a long time before him, that the Tamils began to adopt the Vedic religion long before him, that *kaḷavu* system was satisfactory for a long time and when it was found unsatisfactory, *kaṟpu* system was introduced in Tamilnad in consonance with what is found in the *Dharmaśāstra*.

What are the occasions for the husband to have his say?

144. கரணத்தி னமைந்து முடிந்த காலை
நெஞ்சுதளை யவிழ்ந்த புணர்ச்சிக் கண்ணும்

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1. Ātmanō bandhur-ātmāiva gatir-ātmāiva cātmanaḥ |
Ātmanāivātmanō dānam kartum arhasi dharmataḥ (Mahābhārata, Ādi. 94, 13)

எஞ்சா மகிழ்ச்சி யிறந்துவரு பருவத்தும்
அஞ்ச வந்த வுரிமைக் கண்ணும்
நன்னெறிப் படருந் தொன்னலப் பொருளினும்
பெற்ற தேஎத்துப் பெருமையி னிலைஇக்[1]
குற்றஞ் சான்ற பொருளெடுத் துரைப்பினும்
நாமக் காலத் துண்டெனத் தோழி
ஏமுறு கடவு ளேத்திய மருங்கினும்
அல்ல நீர வார்வமொ டளைஇச்[2]
சொல்லுறு பொருளின் கண்ணுஞ் சொல்லென
ஏனது சுவைப்பினு நீகை தொட்டது
வானோ ரமிழ்தம்[3] புரையுமா லெமக்கென
அடிசிலும் பூவுந் [4]தொடுத்தற் கண்ணும்
அந்தணர் திறத்துஞ் சான்றோர் தேஎத்தும்
அந்தமில் சிறப்பிற் பிறர்பிறர் திறத்தினும்
ஒழுக்கங் காட்டிய குறிப்பினு மொழுக்கத்துக்
களவினு ணிகழ்ந்த வருமையைப் புலம்பி
அலமர லுள்ளமொ டளவிய விடத்தும்
அந்தரத் தெழுதிய வெழுத்தின் மான
வந்த குற்றம் வழிகெட வொழுகலும்
அழிய லஞ்சலென் றாயிரு பொருளினும்
தானவட் பிழைத்த பருவத் தானும்
நோன்மையும் பெருமையு மெய்கொள வருளிப்[5]
பன்னல் சான்ற வாயிலொடு பொருந்தித்
தன்னி னாகிய தகுதிக் கண்ணும்
புதல்வற் பயந்த புனிறுதீர்[6] பொழுதின்
நெய்யணி மயக்கம் புரிந்தோ ணோக்கி
ஐயர் பாங்கினு மமரர்ச் சுட்டியும்
செய்பெருஞ் சிறப்பொடு சேர்தற் கண்ணும்
பயங்கெழு துணையணைப் புல்லிப் புல்லாது
உயங்குவள் கிடந்த கிழத்தியைக் குறுகி
அல்கன்[7] முன்னிய நிறையழி பொழுதின்
மெல்லென் சீறடி புல்லிய விரவினும்
உறலருங் [8]குரைமையி னூடன் மிகுத்தோளைப்
பிறபிற பெண்டிரிற் பெயர்த்தற் கண்ணும்

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1. நிலைஇ (இளம்.); நிலைஇய (நச்.)
2. அளைஇ (இளம்.); அளைஇய (நச்.)
3. அமிழ்தம் (இளம்.); அமுதம் (நச்.)
4. தொடுத்தற்கண் (இளம்.); தொடுதற்கண் (நச்.)
5. அருளி (இளம்.); அருளிய (நச்.)
6. தீர் (இளம்.); சேர் (நச்.)
7. அல்கல் (இளம்.); புல்கென (நச்.)
8. உரைமை (இளம்.); உண்மை (நச்.)

பிரிவி னெச்சத்துப் புலம்பிய விருவரைப்
பரிவு[1] நீக்கிய பகுதிக் கண்ணும்
நின்றுநனி பிரிவி னஞ்சிய பையுளும்
சென்றுகை யிகந்துபெயர்த் துள்ளிய வழியும
காமத்தின் வலியுங் கைவிடி னச்சமும்
தானவட் பிழைத்த நிலையின் கண்ணும்
உடன்சேறற் செய்கையொ டன்னவை பிறவும
மடம்பட வந்த தோழிக் கண்ணும்[2]
வேற்றுநாட் டகல்வயின் விழுமத் தானும்
மீட்டுவர வாய்ந்த வகையின் கண்ணும்
அவ்வழிப் பெருகிய சிறப்பின் கண்ணும்
பேரிசை யூர்திப் பாகர் பாங்கினும்
காமக் கிழத்தி மனையோ ளென்றிவர்
ஏமுறு கிளவி சொல்லிய வெதிரும்
சென்ற தேஎத் துழப்புநனி விளக்கி
இன்றிச் சென்ற தன்னிலை[3] கிளப்பினும்
அருந்தொழின் முடித்த செம்மற் காலை
விருந்தொடு நல்லவை வேண்டற் கண்ணும
மாலை யேந்திய பெண்டிரு மக்களும்
கேளி ரொழுக்கத்துப் புகற்சிக் கண்ணும்
ஏனை [4]வாயிலோ ரெதிரொடு தொகைஇப்
பண்ணமை பகுதிமுப் பதினொரு மூன்றும்[5]
எண்ணருஞ் சிறப்பிற் கிழவோன் மேன.

Karaṇatti ṉ-amainta muṭinta kālai
Neñcu-talai y-avilnta puṇarcci-k kaṇṇum
Eñcā makilcci y-iṟantu-varu paruvattum
Añca vanta v-urimai-k kaṇ-ṇ-um
Naṉṉeṟi-p paṭarun toṉṉala-p poruḷiṉum
Peṟṟa tēettu-p perumaiyi ṉilaii-k
Kuṟṟañ cāṉṟa poruḷ-eṭut t-uraippiṉum
Nāma-k kālat t-uṇṭ-eṉa-t tōḻi
Ēmuṟu kaṭavu ḷ-ēttiya maruṅkiṉum
Alla ṟira v-ārvamo ṭ-alaii-c
Col-l-uṟu poruḷiṉ kaṇṇuñ col-l-eṉa
Ēṉatu cuvaippiṉu nī-kai toṭṭatu
Vāṉō r-amiltam puraiyum-ā l-emakk-eṉa

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1. பரிவு (இளம்.); பிரிவின் (நச்.)
2. தோழிகண்ணும் (இளம்.); தோழிக்கண்ணும் (நச்.)
3. தன்னிலை (இளம்.); தந்நிலை (நச்.).
4. வாயிலோர் (இளம்.); வாயில் (நச்.)
5. பதினொருமூன்றும் (இளம்.); முப்பதினொருமூன்றும் (நச்.)

Aṭicil-um pū-v-un toṭuttaṟ kaṇṇum
Antaṇar·tiṟattuñ cāṉṟōr tēettum
Antam-il ciṟappiṟ piṟar-piṟar tiṟattiṉum
Oḻukkaṅ kāṭṭiya kuṟippiṉu m-oḻukkattu-k
Kaḷaviṉu ṇikaḻnta v-arumaiyai-p pulampi
Alamara l-uḷḷamo ṭ-aḷaviya v-iṭattum
Antarat t-eḻutiya v-eḻuttiṉ māṉa
Vanta kuṟṟam vaḻi-keṭa v-oḻukal-um
Aḻiya l-añcal-eṉ ṟ-ā-y-iru poruḷiṉ-um
Tāṉ-avaṭ piḻaitta paruvat tāṉ-um
Nōṉmai-y-um perumai-y-um mey-koḷa v-aruḷi-p
Paṉṉal cāṉṟa vāyiloṭu poruntí-t
Taṉṉi ṉ-ākiya takuti-k kaṇṇum
Putalvaṟ payanta puṉiṟu-tīr poḻutiṉ
Ney-y-aṇi mayakkam purintō ṇōkki
Aiyar pāṅkiṉ-u m-amarar-c cuṭṭi-y-um
Cey-peruñ ciṟappoṭu cērtaṟ kaṇ-ṇ-um
Payaṅ-keḻu tuṇai-y-aṇai-p pulli-p pullātu
Uyaṅkuvaḷ kiṭanta kiḻattiyai-k-kuṟuki
Alkaṉ muṉṉiya niṟai-y-aḻi poḻutiṉ
Mel-l-eṉ cīṟ-aṭi pulliya viraviṉum
Uṟal-aruṅ kuraimaiyi ṉ-ūṭaṉ mikuttōḷai-p
Piṟa-piṟa peṇṭiriṟ peyarttaṟ kaṇ-ṇ-um
Pirivi ṉ-eccattu-p pulampiya v-iruvarai-p
Parivu nīkkiya pakuti-k kaṇ-ṇ-um
Niṉṟu-naṉi pirivi ṉ-añciya paiyuḷ-um
Ceṉṟu-kai y-ikantu-peyart t-uḷḷiya vaḻiyum
Kāmattiṉ vali-y-uṅ kai-viṭi ṉ-accam-um
Tāṉ-avaṭ piḻaitta nilaiyiṉ kaṇ-ṇ-um
Uṭaṉ-cēṟaṟ ceykaiyo ṭ-aṉṉavai piṟa-v-um
Maṭam-paṭa vanta tōḻi-k kaṇ-ṇum
Veṟṟu-nāṭ ṭ-akalvayiṉ viḻumat tāṉ-um
Mīṭṭu-vara vāynta vakaiyiṉ kaṇ-ṇ-um
Av-vaḻi-p perukiya ciṟappiṉ kaṇ-ṇ-um
Pēr-icai y-ūrti-p pākar-pāṅkiṉum
Kāma-k kiḻatti maṉaiyō ḷ-eṉṟ-ivar
Ēm-uṟu kiḷavi colliya vetir-um
Ceṉṟa tē-et t-uḻappu-naṉi viḷakki
Iṉṟi-c ceṉṟa taṉṉilai kiḷappiṉum
Aruṇ-toḻiṉ muṭitta cemmaṟ kālai
Viruntoṭu nallavai vēṇṭaṟ kaṇ-ṇ-um
Mālai y-ēṉtiya peṇṭir-u makkaḷ-um

Kēḻi r-oḻukkattu-p pukaṟci-k kaṇ-ṇ-um
Enaiya vāyilō r-etiroṭu tokaii-p
Paṇ-ṇ-amai pakuti-mup patiṉ-oru mūṉṟum
Eṇ-ṇ-aruñ ciṟappiṟ kiḻavōṉ mēṉ-a.

There are thirtythree important occasions when the husband has opportunities to have his say: (1) when he meets in conjugal union his wife with a free mind after the marriage ceremonies are over, (2) whenever he is in ecstasy over the married life while she creates awe in his mind through her keen sense of duty, (3) when she treads the traditional paths of virtue, (4) when he reconciles her objectionable deeds during *kaḷavu* with reference to her greatness shown in married life, (5) when the lady's friend pays homage to the Gracious God who helped them when they were in danger, (6) when the lady lets her mind out with enthusiasm since her period of trial is over, (7) when he takes the food and makes the garland saying that, whatever she touches is as sweet to him as nectar and asking her the reason for the same (8) when he suggests his appreciation of her exemplary conduct towards brahmans, the great and other saints,[1] (9) when both of them recount towards each other the anxiety and turmoils to which they were put during *kaḷavu* (10) when they are leading their life in such a way that the faults committed by them during *kaḷavu* may disappear like letters written on air, (11) when he has to give her words of encouragement not to dishearten herself, nor to fear for her wrongs in *kaḷavu*, (12) when he does not keep his promise to her, (13) when he tells her that he was responsible for everything and hence she has to put up with what is past and think of her greatness after discussing the same with her friend,[2] (14) when he celebrates the birth of his son on looking at his wife after the child is given the ceremonial oilbath with presents to brahmans and prayers to Gods, (15) when he falls at her tender feet praying for mercy while she lies down embracing the soft pillow without allowing herself to be embraced by him on his approaching her after the degeneration of his character through his contact with another

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1. Naccinārkkiniyar interprets *antaṇ-il-ciṟappiṟ-piṟar* to be *dēvas*; *antam-il-* does not suit in that interpretation.

2. *Naccinārkkiniyar's* meaning is entirely different: It is this: When he performs *sīmanta* while she is pregnant with a child inheriting the nobility and greatness of the father.

woman[1] (16) when he ends the love-quarrel through the intercession of many ladies while she persisted in not allowing him to approach her, (17) when he ends the grief of his wife and faithful concubine caused by his separation from them[2] (18) when he is in distress standing away from the wife, (19) when he approaches her, feels disappointed and thinks of repeating his request,[3] (20) when they are overpowered with *kāma*, (21) when he fears the effect of his separation from her if it happens (22) when he fails to keep his promise to her, (23) when she tells him that she will follow him, (24) when the lady's friend addresses him through her credulity, (25) when he feels disheartened on starting to a foreign land, (26) when he thinks of returning home on the way, (27) when he meets with victory, honour etc., in that foreign country, (28) when he describes the same to the charioteer having very fine chariot, (29) when he is addressed by his wife and the faithful concubine at home with reference to the difficulties undergone by them, (30) when he describes his situation in the foreign land mixed with grief on their separation, (31) when he enjoys the company of the guests in the feast in commemoration of his victorious feat, (32) when he is given warm reception in the evening by women, children and friends; and (33) when he is addressed with warm words by others.

What are the occasions for the wife to have her say?

145. அவனறி வாற்ற வறியு மாகலின்
எற்றற் கண்ணு நிறுத்தற் கண்ணும்
உரிமை கொடுத்த கிழவோன் பாங்கின்
பெருமையிற் றிரியா வன்பின் கண்ணும்
கிழவனை மகடூஉப் புலம்புபெரி தாகலின்

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1. The word *tuṇai-y-aṇai* is taken to mean by the commentators the pillow which serves as support; but it may be taken to mean the son who is the *sandhi* and who is got from her husband; cf. *mātā pūrva-rūpam, pitā uttara-rūpam, prajā sandhiḥ* (Taittirīyōpaniṣad)

2. *Naccinārkkiniyar's* meaning seems to be this: when one tries to end the grief of the husband and the wife while the former was in the company of another woman.

3. *Naccinārkkiniyar's* meaning is this:—when she finally thinks of agreeing to him after resisting him on account of her seeing marks of his union with another when he approaches her.

Sri Avinashilingam Home Science College
Coimbatore

அலமரல் பெருகிய காமத்து மிகுதியும்
இன்பமு மிடும்பையு மாகிய விடத்தும்
கயந்தலை தோன்றிய காமர் நெய்யணி
நயந்த கிழவனை நெஞ்சு புண்ணுறீஇ
நளியி னீக்கிய விளிவரு நிலையும்
புகன்ற வுள்ளமொடு புதுவோர் சாயற்கு
அகன்ற கிழவனைப் புலம்புநனி காட்டி
இயன்ற நெஞ்சந் [1] தலைப்பெயர்த் தருக்கி
எதிர்பெய்து மறுத்த வீரத்து மருங்கினும்
தங்கிய வொழுக்கத்துக் கிழவனை வணங்கி
எங்கையர்க் குரையென விரத்தற் கண்ணும்
செல்லாக் காலைச் செல்கென விடுத்தலும்
காமக் கிழத்தி தன்மகத் தழீஇ
ஏமுறு விளையாட் டிறுதிக் கண்ணும்
சிறந்த செய்கை யவ்வழித் தோன்றி
அறம்புரி நெஞ்சமொடு [2] தன்வர வறியாமைப்
புறஞ்செய்து பெயர்த்தல் வேண்டித் தானும்
தந்தைய ரொப்பர் மக்களென் பதனால்
அந்தமில் சிறப்பின் மகப்பழித்து நெருங்கினும் [3]
கொடியோர் கொடுமை சுடுமென வொடியாது
நல்லிசை நயந்தோர் சொல்லொடு தொகைஇப்
பகுதி நீங்கிய தகுதிக் கண்ணும்
கொடுமை யொழுக்கங் கோடல் வேண்டி
அடிமேல் வீழ்ந்த கிழவனை நெருங்கிக்
காத லெங்கையர் காணி னன்றென
மாதர் சான்ற வகையின் கண்ணும்
தாயர் கண்ணிய நல்லணிப் புதல்வனை
மாயப் பரத்தை யுள்ளிய வழியும்
தன்வயிற் சிறைப்பினு [4] மவன்வயிற் பிரிப்பினும்
இன்னாத் தொல்சூ ளெடுத்தற் கண்ணும்
காமக் கிழத்தி [5] நலம்பா ராட்டிய
தீமையின் முடிக்கும் பொருளின் கண்ணும்
கொடுமை யொழுக்கத்துத் [6] தோழிக் குரியவை
வடுவறு சிறப்பிற் கற்பிற் றிரியாமைக்
காய்தலு முவத்தலும் பிரித்தலும் பெட்டலும்
ஆவயின் வரூஉம் பல்வேறு நிலையினும்

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1. தலைப்பெயர் (இளம்.); தலைப்பெய (நச்.)
2. நெஞ்சமொடு (இளம்.); உள்ளமொடு (நச்.)
3. நெருங்கினும் (இளம்.); நெருங்கலும் (நச்.)
4. சிறப்பினும் (இளம்.); சிறைப்பினும் (நச்.)
5. கிழத்தி (இளம்.); கிழத்தியர் (நச்.)
6. ஒழுக்கத்து (இளம்.); ஒழுக்கம் (நச்.)

வாயிலின் வரூஉம் வகையொடு தொகைஇக்
கிழவோன் செப்பல் கிழவ தென்ப.

Avaṉ-aṟi v-āṟṟu v-aṟiyu m-ākaliṉ
Eṟṟaṟ kaṇ-ṇ-u niṟuttaṟ kaṇ-ṇ-um
Urimai koṭutta kiḻavōṉ pāṅkiṉ
Perumaiyiṟ ṟiriyā v-aṉpiṉ kaṇ-ṇ-um
Kiḻavaṉai makaṭūu-p pulampu-peri t-ākaliṉ
Alamaral perukiya kāmattu mikutiyum
Iṉpam-u m-iṭumpai-y-u m-ākiya v-iṭattum
Kayan-talai tōṉṟiya kāmar ney-y-aṇi
Nayanta kiḻavaṉai neñcu puṇ-ṇ-uṟīi
Naḷiyi nīkkiya viḷi-varu nilai-y-um
Pukaṉṟa v-uḷḷamoṭu putuvōr cāyaṟku
Akaṉṟa kiḻavaṉai-p pulampu-naṉi kāṭṭi
Iyaṉṟa neñcan talai-p-peyar-t tarukki
Etir-peytu maṟutta vīrattu maruṅkiṉ-um
Taṅkiya v-oḻukkattu-k kiḻavaṉai vaṇaṅki
Eṅkaiyark k-urai-y-eṉa v-irattaṟ kaṇ-ṇ-um
Cellā-k kālai-celk-eṉa viṭuttalum
Kāma-k kiḻatti taṉ-maka-t taḻīi
Em-uṟuviḷaiyāṭ ṭ-iṟuti-k kaṇ-ṇ-um
Ciṟanta ceykai y-av-vaḻi-t tōṉṟi
Aṟam-puri neñcamoṭu taṉ-vara v-aṟiyāmai-p
Puṟañ-ceytu peyarttal vēṇṭiṭat tāṉum
Tantaiya r-oppar makkaḷ-eṉ pataṉāl
Antamil ciṟappiṉ maka-p-paḻittu neruṅkiṉum
Koṭiyōr koṭumai cuṭum-eṉa v-oṭiyātu
Nal-l-icai nayantōr colloṭu tokaii-p
Pakutiyi nīṅkiya takuti-k kaṇ-ṇ-um
Koṭumai y-oḻukkaṅ kōṭal vēṇṭi
Aṭi-mēl vīḻnta kiḻavaṉai neruṅki-k
Kāta-l-eṅkaiyar kāṇi ṉaṉṟ-eṉa
Mātar cāṉṟa vakaiyiṉ kaṇ-ṇ-um
Tāyar kaṇṇiya nal-l-aṇi-p putalvaṉai
Māya-p parattai y-uḷḷiya vaḻi-y-um
Taṉ-vayiṟ ciṟaippiṉ-u mavaṉ-vayiṟ pirippiṉ-um
Iṉṉā-t tol-cū ḷ-eṭuttaṟ kaṇ-ṇ-um
Kāma-k kiḻatti nalam-pā rāṭṭiya
Tīmaiyiṉ muṭikkum poruḷiṉ kaṇ-ṇ-um
Koṭumai y-oḻukkattu-t tōḻik k-uriyavai
Vaṭu-v-aṟu ciṟappiṟ kaṟpiṟ ṟiriyāmai-k
Kāytal-u m-uvattal-um pirittal-um peṭṭal-um

Ā-vayiṉ varūum pal-vēṟu nilaiyiṉum
Vāyiliṉ varūum vakaiyōṭu tokaii-k
Kiḻavōḷ ceppal kiḻava t-eṉpa.

The wife is entitled to have her say on the following occasions:—(1) when she speaks highly of her husband on account of her intimate knowledge of his scholarship,[1] (2) when she supports (the statement of her friend referring to his qualities), (3) when she is attached to him keeping up her dignity on his giving her certain rights, (4) when she is overpowered with passion during his long separation from her, (5) when she is in mirth and misery, (6) when she insults her husband with wounding words asking him not to approach her when he eagerly offers himself to give the ceremonial bath to the child at birth, (7) when she suggests her willingness, though outwardly refuses to allow him to approach her by exhibiting her keen resentment at his separation while he was in loving company with concubines at the time of her weakness after delivery, (8) when she prostrates before her husband who was in company with concubines and sarcastically requests him to express the words addressed to her in the presence of her younger sisters (concubines), (9) when she asks him to go away on his standing before her, (10) when the faithful concubine embraces her child and feels delighted on completing her play with him; (11) when the husband stands behind his wife without being known to her while she is playing with her child, and wants to rid her of the anger towards him so that he may act up to *dharma* (12) when she goes near the child accusing him that he is like his father as is said in the *Vēdas*; (13) when she gives up the love-quarrel and yields to him at the words of the great men effecting reconciliation without dismissing him saying that she was afflicted at his harsh treatment,[2] (14) when she tells him sarcastically that his prostration would be welcomed if done before her younger sisters (*i.e.*) concubines after feeling that she had to excuse him for his company with other women (15) when she pre-

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1. *Nacciṉārkkiṉiyar's* meaning is this: When she is preferred to other wives by the priests in sacrifices on account of her intimate knowledge of her husband's scholarship in Vedas etc.

2. *Nacciṉārkkiṉiyar's* meaning is this: When she unhesitatingly tells him that she was afflicted at her heart on account of his harsh treatment in company of those who praise him.

tends to revile her child on seeing that he is provided with ornaments by his father's concubines, (16) when she confines her child with her, (17) when she alienates herself from the child when he goes with the father, (18) when she takes a cruel vow, (19) when she reviles the faithful concubine at his showing kindness towards her, (20) when she, telling her friend about her husband's company with concubines such things as fit in with her dignity, feels angry with him, reconciles herself to him, spurns him and meets him in conjugal union and behaves with him in diverse similar ways and (21) when *pāṇaṉ* and others intercede.

Note 1. Those that intercede are brahmans, husband's friend, wife's friend, *pāṇaṉ* (man-musician), *viṟali* (woman-musician), *kūttar* (dancer) etc.

Besides,

146. புணர்ந்துடன் போகிய கிழவோன் மனையிருந்து
இடைச்சுரத் திறைச்சியும் வினையுஞ் சுட்டி
அன்புறு தக்க கிளத்த றானே
கிழவோன் செய்வினைக் கச்ச மாகும்.

Puṇarnt-uṭaṉ pōkiya kiḻavōṉ maṉai-y-iruntu
Iṭai-c-curat t-iṟaiççi-y-um viṉai-y-uñ cuṭṭi
Aṉp-uṟu takka kiḷatta rāṉ-ē
Kiḻavōṉ cey-viṉai-k k-acca m-ākum.

Reference with sweet words to the suggestive words and actions of the husband in the forest when she accompanied him before their marriage, by the wife at home is a source of check to the husband in giving her promise of anything to her.

Besides,

147. தோழியுள் ளுறுத்த வாயில் புகுப்பினும்
ஆவயி னிகழு மென்மனார் புலவர்.

Tōḻi-y-uḷ ḷ-uṟutta vāyil pukuppiṉum
Ā-vayi ṉikaḻu m-eṉmaṉār pulavar.

Learned men say that such sayings may be found before *pāṇar* and others who are allowed to go before the wife by her friend.

What are the occasions for the wife's friend to have her say?

148. பெறற்கரும் பெரும்பொருண் முடிந்தபின் வந்த
தெறற்கரு மரபிற் சிறப்பின் கண்ணும்
அற்றமழி வுரைப்பினு மற்ற மில்லாக்
கிழவோட்[1] சுட்டிய தெய்வக் கடத்தினும்
சீருடைப் பெரும்பொருள் வைத்தவழி மறப்பினும்
அடங்கா வொழுக்கத் தவன்வயி னழிந்தோளை
அடங்கக் காட்டுதற் பொருளின் கண்ணும்
பிழைத்துவந் திருந்த கிழவனை நெருங்கி
இழைத்தாங் காக்கிக் கொடுத்தற் கண்ணும்
வணங்கியன் மொழியான் வணங்கற் கண்ணும்
புறம்படு விளையாட்டுப் புல்லிய புகர்ச்சியும்
சிறந்த புதல்வனைத் தேராது[2] புலம்பினும்
மாணலந் தாவென வகுத்தற் கண்ணும்
பேணா வொழுக்க நாணிய பொருளினும்
[3]சூள்வயிற் றிறத்தாற் சோர்வுகண் டழியினும்
பெரியோ ரொழுக்கம் பெரிதெனக் கிளந்து
பெறுதகை யில்லாப் பிழைப்பினு மவ்வழி[4]
உறுதகை யில்லாப் புலவியின்[5] மூழ்கிய
கிழவோள் பானின்று கெடுத்தற் கண்ணும்
உணர்ப்புவயின் வாரா வூடலுற் றோள்வயின்
உணர்த்தல் வேண்டிய கிழவோன் பானின்று
தான்வெகுண் டாக்கிய தகுதிக் கண்ணும்
அருமைக் காலத்துப் பெருமை காட்டிய
[6]வெளிமைக் காலத் திரக்கத் தானும்
பாணர் கூத்தர் விறலிய ரென்றிவர்
பேணிச் சொல்லிய குறைவினை யெதிரும்
நீத்த கிழவனை நிகழுமாறு படீஇயர்[7]
காத்த தன்மையிற் கண்ணின்று பெயர்ப்பினும்
பிரியுங் [8]காலத் தெதிர்நின்று சாற்றிய
மரபுடை யெதிரு முளப்படப் பிறவும்
வகைபட வந்த கிளவி யெல்லாம்
தோழிக் குரிய வென்மனார் புலவர்.

Peṟaṟk-arum perum-poruṇ muṭinta-piṉ vanta
Teṟaṟk-aru marapiṟ ciṟappiṉ kaṇ-ṇ-um

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1. கிழவோன் (இளம்.); கிழவோள் (நச்.)
2. தேராது (இளம்.); நேராது (நச்.)
3. சூள்வயின் (இளம்.); சூணயத்து (நச்.)
4. அவ்வழி (இளம்.); அவ்வயின் (நச்.)
5. புலவியின் (இளம்.); புலவியுள் (நச்.)
6. வெளிமை (இளம்.); வெண்மை (நச்.)
7. படீஇயர் (இளம்.); படீஇ (நச்.)
8. காலத்து (இளம்.); காலை (நச்.)

Aṟṟam-aḻi v-uraippiṉu m-aṟṟa m-illā-k
Kiḻavōṭ cuṭṭiya teyva-k kaṭattiṉum
Cīr-uṭai-p perum-poruḷ vaitta-vaḻi maṟappiṉ-um
Aṭaṅkā v-oḻukkat t-avaṉ-vayi ṉ-aḻintōḷai
Aṭaṅka-k kāṭṭutaṟ poruḷiṉ kaṇ-ṇ-um
Piḻaittu-van tirunta kiḻavaṉai ṉeruṅki
Iḻaittāṅ k-ākki-k koṭuttaṟ kaṇ-ṇ-um
Vaṇaṅkiyaṉ moḻiyāṉ vaṇaṅkaṟ kaṇ-ṇ-um
Puṟam-paṭa viḷaiyāṭṭu-p pulliya pukaṟciyum
Ciṟanta putalvaṉai-t tērātu pulampiṉum
Māṉalan tā-v-eṉa vakuttaṟ kaṇ-ṇ-um
Pēṇā v-oḻukka nāṇiya poruḷiṉum
Cūḻ-vayiṟ ṟiṟattāṟ cōrvu-kaṇ ṭ-aḻiyiṉum
Periyō r-oḻukkam perit-eṉa-k kiḻantu
Peṟu-takai y-illā-p piḻaippiṉu m-a-v-vaḻi
Uṟu-takai y-illā-p pulaviyiṉ mūḻkiya
Kiḻavōḷ pāṉiṉṟu keṭuttaṟ kaṇ-ṇ-um
Uṇarppu-vayiṉ vārā v-ūṭal-uṟ ṟōḷ-vayiṉ
Uṇarttal vēṇṭiya kiḻavōṉ pāṉiṉṟu
Tāṉ-vekuṇ ṭ-ākkiya takuti-k kaṇ-ṇ-um
Arumai-k kālattu-p perumai kāṭṭiya
Veḷimai-k kālat t-irakkat tāṉ-um
Pāṇar kūttar viṟaliya r-eṉṟ-ivar
Pēṇi-c colliya kuṟai-viṉai y-etirum
Nītta kiḻavaṉai niḵaḻumāṟu paṭīiyar
Kātta taṉmaiyiṟ kaṇṇiṉṟu peyarppiṉum
Piriyuṅ kālat t-etirniṉṟu cāṟṟiya
Marap-uṭai y-etiru m-uḷappaṭa-p piṟa-v-um
Vakai-paṭa vanta kiḻavi y-ellām
Tōḻik k-uriya v-eṉmaṉār pulavar.

The wife's friend has her say on the following occasions: (1) When (the husband) speaks appreciative words on careful consideration after their great object (marriage) of rare achievement has been accomplished, (2) when she tells him that their sufferings are over, (3) when she tells him that offerings should be given to gods with reference to the wife who escaped from the slander of the public, (4) when the husband forgets the important duty to his wife (in the midst of festivities), (5) when she convinces the wife who is unnerved at the thought that her husband is of suspicious character, that he is not really so, (6) when she makes the husband and the wife meet after approaching the former with her request

while he stands away from his wife having been in company of concubines, (7) when she bends before him with words of supplication, (8) when the husband is wrongfully engaged in outside sportive activities, (9) when the husband stands separated from his wife forgetting even his son[1], (10) when the husband is asked to bring back the beauty, health etc. of his wife for the loss of which he is responsible, (11) when the wife feels ashamed of her husband's company with concubines, (12) when the wife is disheartened at the husband not keeping up his word, (13) when he fails in an undignified manner to meet his wife, though he has said that it is wise to follow the great,[2] (14) when she ends the love-quarrel by going near the wife who is immersed in grief at the undignified behaviour of the husband, (15) when she shows her temper towards the husband with the idea of ending the love-quarrel when the lady does not agree with his wishes,[3] (16) when he is the object of mercy during *kaṟpu*, though he was an object of veneration during *kaḷavu*, (17) when she opposes *pāṇar, kūttar* and *viṟaliyar* while they intercede, (18) when she mercilessly prevents the husband from seeking the company of concubines in order that he may lead a happy life with his wife at least in future though he neglected her company before, (19) when she addresses him in the traditional way on his separation from his beloved (on account of war etc.).

What are the occasions for *kāmakkiḻattiyar* to have their say?

149. புல்லுதன் மயக்கும் புலவிக் கண்ணும்
இல்லோர் செய்வினை யிகழ்ச்சிக் கண்ணும்
பல்வேறு புதல்வர்க் கண்டுநனி யுவப்பினும்
மறையின் வந்த மனையோள் செய்வினை
பொறையின்று பெருகிய பருவரற் கண்ணும்
காதற் சோர்விற் கடப்பாட் டாண்மையின்

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1. *Naccinārkkiniyar's* meaning is this: when the husband is refused admission by his wife even at the intercession of the son page 14.

2. *Peṟu-takai il-l-āka* is interpreted by *Iḷampūraṇar* "his dignity vanishing" and by *Naccinārkkiniyar* "dignity being the essence of household life."

3. The object of *vekuṇṭu* according to *Iḷampūraṇar* is *talaivaṉ* and according to *Naccinārkkiniyar*, *talaivi*.

தாய்போற்[1] கழறித் தழீஇய மனைவியைக்
காய்வின் றவன்வயிற் பொருத்தற் கண்ணும்
இன்னகைப் புதல்வனைத் தழீஇ யிழையணிந்து
[2]பின்னை வந்த வாயிற் கண்ணும்
மனையோ ளொத்தலிற் றன்னோ ரன்னோர்
[3]மிகையெனக் குறித்த கொள்கைக் கண்ணும்
எண்ணிய பண்ணையென் றிவற்றொடு பிறவும்
கண்ணிய காமக் கிழத்தியர் மேன.

Pullutaṉ mayakkum pulavi-k kaṇ-ṇ-um
Illōr cey-viṉai y-ikalcci-k kaṇ-ṇ-um
Pal-vēṟu putalvar-k kaṇṭu-naṉi y-uvappiṉum
Maṟaiyiṉ vanta maṉaiyōḷ cey-viṉai
Poṟai-y-iṉṟu perukiya paruvaraṟ kaṇ-ṇ-um
Kātaṟ cōrviṟ kaṭappāṭ ṭ-āṇmaiyiṉ
Tāy-pōṟ kaḻaṟi-t taḻīiya maṉaiviyai-k
Kāyv-iṉ ṟ-avaṉ-vayiṟ poruttaṟ kaṇ-ṇ-um
Iṉ-ṉakai-p putalvaṉai-t taḻīi y-iḻai-y-aṇintu
Piṉṉai vanta vāyiṟ kaṇ-ṇ-um
Maṉaiyō ḷ-ottaliṟ ṟaṉṉō r-aṉṉōr
Mikai-y-eṉa-k kuṟitta koḷkai-k kaṇ-ṇ-um
Eṇṇiya paṇṇai-y-eṉ ṟ-ivaṟṟoṭu piṟa-v-um
Kaṇṇiya kāma-k kiḻattiyar mēṉ-a.

The faithful concubines have the following occasions to have their say: (1) when the lover is away from them when he is in the company of his wife, (2) when they slander the action of their lover and his wife, (3) when they delight in the company of different children holding the relationship of sons, (4) when they are in distress not capable of putting up with his actions with another lady in *kaḷavu*, (5) when they arrange for his union with his wife acting the part of the foster-mothers and without bearing any ill-will towards her on account of the laxity of their passion and good-will towards his wife, (6) when they embrace their son with sweet smile and provide him with ornaments and do not then yield to the wishes of other interceders, (7) when they consider that, since they are equal to the lover's wives, other ladies are unnecessary, (8) when they sport with the lover etc.

1. கழறித் தழீஇய (இளம்.); தழீஇக் கழறியும் (நச்.)
2. பின்னை (இளம்.); பின்னர் (நச்.)
3. மிகை யென (இளம்.); மிகைபட (நச்.)

Note 1. *Iḷampūraṇar* says that *kāma-k-kiḻattiyar* are of diverse types: the wives belonging to castes other than that of the lover and concubines who are faithful. *Naccinārkkiniyar* holds that the latter alone deserve the name.

What is the duty of the interceders?

150. கற்புங் காமமு நற்பா லொழுக்கமும்
மெல்லியற் பொறையு நிறையும் வல்லிதின்
விருந்துபுறந் தருதலுஞ் சுற்ற மோம்பலும்
பிறவு மன்ன கிழவோன் மாண்புகள்
முகம்புகன் முறைமையிற் கிழவோற் குரைத்தல்
அகம்புகன் மரபின் வாயில்கட் குரிய.

Kaṟpuṅ kāmam-u naṟ-pā l-oḻukkam-um
Mel-l-iyaṟ poṟai-y-un niṟai-y-um vallitiṉ
Viruntu-puṟan tarutal-uñ cuṟṟa m-ōmpal-um
Piṟa-v-u m-aṉṉa kiḻavōṉ māṇpu-kaḷ
Mukam-pukaṉ muṟaimaiyiṟ kiḻavōṟ k-uraittal
Akam-pukaṉ marapiṉ vāyilkaṭ k-uriya.

The interceders who can go into the residence of the husband are used to tell him about his wife's chastity, love, good conduct, forbearance, sublimity, giving warm welcome to guests, carefully attending to the wants of his relatives and attendants and other good qualities.

What is the duty of the foster-mother?

151. கழிவினு[1] நிகழ்வினு மெதிர்வினும் வழிகொள
நல்லவை யுரைத்தலு மல்லவை கடிதலும்
செவிலிக் குரிய வாகு மென்ப.

Kaḻiviṉ-u nikaḻviṉ-u m-etirviṉ-um vaḻi-koḷa
Nallavai y-uraittal-u m-allavai kaṭital-um
Cevilik k-uriya v-āku m-eṉpa.

They say that the foster-mother has the right to advise her what she, in the past, present and future, should do and what she should avoid.

What is the duty of the learned?

152. சொல்லிய கிளவி யறிவர்க்கு முரிய.

Colliya kiḷavi y-aṟivarkku m-uriya.

The learned are entitled to advise her the same.

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1. நிகழ்வினு மெதிர் வினும் (இளம்.)
2. வரவினு நிகழ்வினும் (நச்.)

Besides,

153. இடித்துவரை நிறுத்தலு மவர தாகும்
கிழவனுங் கிழத்தியு மவர்வரை நிற்றலின்.
Iṭittu-varai-niṟuttal-u m-avara t-ākum
Kiḻavaṉ-uṅ kiḻatti-y-u m-avar-varai niṟṟaliṉ.

Since the husband and the wife obey their words, they are entitled to set them right forcibly if they go wrong.

When are they in love-quarrel short or long?

154. உணர்ப்புவரை யிறப்பினுஞ் செய்குறி பிழைப்பினும்
புலத்தலு மூடலுங் கிழவோற் குரிய.
Uṇarppu-varai y-iṟappiṉuñ cey-kuṟi piḻaippiṉum
Pulattal-u m-ūṭal-uṅ kiḻavōṟ k-uriya.

Husband is entitled to be in love-quarrel short or long when the wife is too obstinate to yield to his sweet persuasion and when he mistakes the time and place of meeting suggested by the lady-love.

Who is to intercede then?

155. புலத்தலு மூடலு மாகிய விடத்தும்
சொலத்தகு கிளவி தோழிக் குரிய.
Pulattal-u m-ūṭal-u m-ākiya v-iṭattum
Cola-t-taku kiḷavi tōḻik k-uriya.

The wife's friend is entitled to have her say when they are in love-quarrel short or long.

What else can the wife's friend say?

156. [1]பரத்தை மறுத்தல் வேண்டியுங் கிழவி
மடத்தகு கிழமை யுடைமை யானும்
அன்பிலை கொடியை யென்றலு முரியள்.
Parattai maṟuttal vēṇṭi-y-uṅ kiḻavi
Maṭa-t-taku kiḻamai y-uṭaimai yāṉ-um
Aṉpilai koṭiyai y-eṉṟal-u m-uriyaḷ

The wife's friend is entitled to tell the husband, 'you are not attached to your wife, you are hard to her', since she wants to prevent him from having companies with concubines and since the wife is too credulous not to suspect him.

What is the wife entitled to say then?

157. அவன்குறிப் பறிதல் வேண்டியுங் கிழவி
அகமலி[2] யூட லகற்சிக் கண்ணும்
வேற்றுமைக் கிளவி தோற்றவும் பெறுமே.

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1. பரத்தை...கிழவி (இளம்.); பரத்தைமை...கிழத்தி (நச்.)
2. அகமலி (இளம்.); அகன்மலி (நச்.)

Avan̲-kur̲ip p-ar̲ital vēṇṭu-y-uṅ kil̲avi
Aka mali y-ūṭa l-akar̲ci-k kaṇ-ṇ-um
Vēr̲r̲umai k kiḷavi tōr̲r̲a-v-um per̲um-ē

The wife is entitled to use even harsh words when she wants to know the mind of the husband at the words of her friend and when she, being pleased, is to end the love-quarrel.

What is the husband to do then?

158. காமக் கடப்பினுட் பணிந்த கிளவி
காணுங் காலைக் கிழவோற் குரித்தே
வழிபடு கிழமை யவட்கிய லான.

Kāma k kaṭappin̲uṭ paṇinta kiḷavi
Kāṇuṅ kālai k kil̲avōr k-uritt ē
Val̲i paṭu kil̲amai y-avaṭk-iya l-ān̲-a.

The husband then is entitled to use soft words if he is in urgent need of union, since the wife is always devoted to him.

What is the wife to do then?

159. அருண்முந் துறுத்த வன்புபொதி கிளவி
பொருள்பட மொழிதல் [1]கிழவோட் குரித்தே.

Aruṇ-mun t-ur̲utta v-an̲pu-poti kiḷavi
Poruḷ-paṭa mol̲ital kil̲avōṭ k-uritt-ē.

The wife has to speak in such a way as to suggest her reconciliation and deep love towards him.

Note:— This *sūtra* suggests that it is not nice for the wife to express in words her attitude.

What happens when there is long love-quarrel?

160. களவுங் கற்பு மலர்வரை வின்றே.

Kaḷavu-ṅ kar̲pu m-alar varai v-in̲r̲-ē

It is not possible to avoid the public talk about the love-quarrel both during *kaḷavu* and *kar̲pu*.

What happens when there is *alar*?

161. அலரிற் றோன்றுங் [2]காமத்து மிகுதி.

Alarir̲ r̲ōn̲r̲uṅ kāmattu mikuti.

Love towards each other is sharpened through public talk.

Does the same happen in another situation?

162. கிழவோன் விளையாட் டாங்கு மற்றே.

Kil̲avōn̲ viḷaiyāṭ ṭ-āṅku m-ar̲r̲-ē.

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1. கிழவோட்கு (இளம்); கிழவோட்கும் (நச்.)
2. காமத்து மிகுதி (இளம்.); காமத்திற் சிறப்பே (நச்.)

The same happens when the husband is engaged in sports in river, garden etc.

Note:—*Naccinārkkiniyar* takes this *sūtra* with reference to concubines. It is not necessary to restrict it so.

Are the interceders entitled to inform the wife of the husband's wrong deeds?

163. மனைவி தலைத்தாட் கிழவோன் கொடுமை
தம்முள வாதல் வாயில்கட் கில்லை.

Maṉaivi talaittāṭ kiḻavōṉ koṭumai
Tam-m-uḷa v-ātal vāyilkaṭ k-illai

The interceders are not entitled to speak about the objectionable conduct of the husband before his wife.

Is it always so?

164. மனைவி முன்னர்க் கையறு கிளவி
மனைவிக் குறுதி யுள்வழி யுண்டே.

Maṉaivi muṉṉar-k kai-y-aṟu kiḷavi
Maṉaivik k-uṟuti y-uḷvaḻi y-uṇṭ-ē.

Such words as will unnerve the wife may be used when she is at the point of being reconciled.

What is the form of address adopted by intereceders?

165. முன்னிலைப் புறமொழி யெல்லா வாயிற்கும்
பின்னிலைத் தோன்று மென்மனார் புலவர்.

Muṉṉilai-p puṟa-moḻi y-ellā vāyiṟkum
Piṉṉilai-t tōṉṟu m-eṉmaṉār pulavar.

Learned men say that all interceders are used to address persons in third person at the latter half of their mediation.

How do *kūttar* intercede?

166. தொல்லவை யுரைத்தலு நுகர்ச்சி யேத்தலும்[1]
பல்லாற் றானு மூடலிற் றகைத்தலும்[2]
உறுதி காட்டலு மறிவுமெய்ந் நிறுத்தலும்
ஏதுவி னுரைத்தலுந் [3]துணியக் காட்டலும்
அணிநிலை யுரைத்தலுங் கூத்தர் மேன.

Tollavai y uraittalu nukarcci y-ēttal-um
Pal-l-āṟ ṟāṉ-u m-ūṭaliṟ ṟakaittalum
Uṟuti kāṭṭal-u m-aṟivu-mey-n niṟuttal-um

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1. ஏத்தலும் (இளம்.); ஏற்றலும் (நச்.)
2. தகைத்தலும் (இளம்.); தணித்தலும்
3. துணிய (இளம்); துணிவு (நச்.)

Ētuvi ṉ-uraittal-uṉ tuṇiya-k kāṭṭal-um
Aṇi-nilai y-uraittal uṅ kūttar mēṉ-a.

Kūttar are used to quote previous instances, to speak highly of their union, to end their love-quarrel in diverse ways to convince them of the aim of life, to correct their thoughts, to tell them what their action will lead to, to tell them why they should consent for the union and to tell her that the present mode of wearing her ornament will serve no useful purpose.

Note:—1. *Nacciṉārkkiṉiyar* says that the first *four* are with reference to the *wife* and the last *four* with reference to the *husband*. *Aṇinilai*, according to him, means "the form of decoration on the breasts, shoulders etc., of the wife". But *Iḷampūraṇar* seems to think that all the *eight* may be with reference to *both the husband and the wife*.

Besides,

167. நிலம்பெயர்ந் துரைத்த லவணிலை யுரைத்தல்[1]
கூத்தர்க்கும் பாணர்க்கும் யாத்தவை யுரிய.

Nilam peyarn t-uraitta l-avaṇilai y-uraittal
Kūttarkkum pāṇarkkum yāttavai yuriya.

Both *kūttar* and *pāṇar* are entitled to go where the husband resides and tell him his wife's condition.

Note:—1. According to *Nacciṉārkkiṉiyar's* reading the first line means "telling him her condition so that he may change his residence."

What are the duties of *iḷaiyōr* (youngsters)?

168. ஆற்றது புண்புங் கருமத்து விளைவும்[2]
ஏவன் முடிபும் வினவுஞ் செப்பும்
ஆற்றிடைக் கண்ட பொருளு மிறைச்சியும்
தோற்றஞ் சான்ற வன்னவை பிறவும்
இளையோர்க் குரிய கிளவி யென்ப.

Āṟṟatu paṇp-uṅ karumattu viḷaiv-um
Ēvaṉ muṭip-um viṉā-v-uñ ceppum
Āṟṟiṭai-k kaṇṭa poruḷ-u m-iṟaicci y um
Tōṟṟañ cāṉṟa v-aṉṉavai piṟa-v-um
Iḷaiyōr k-kuriya kiḷavi y-eṉpa.

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1. ...உரைத்த லவணிலை (இளம்.); ...உரைதல் வரை நிலை.. (நச்.)

2. வினையும் (இளம்.); விளைவும் (நச்.)

They say that youngsters are entitled to describe the nature of the route, the result of their action and the end of their order, to ask him what they have to do and to tell him the necessary things unasked, what they found on the way, the *karupporuḷ* and other things that came within their view.

Note:—1. The reading *viḷaivum* is better than *viṉaiyum.*

Note:—2. Details about *iṟaicci* will be found in *Poruḷ-iyal.*

Besides,

169. உழைக்குறுந் தொழிலுங் காப்பு முயர்ந்தோர்[1]
நடக்கை யெல்லா மவர்கட் படுமே.

Uḻai-k-kuṟun toḻil-uṅ kāppu m-uyarntōr
Naṭakkai y ellā m-avarkaṭ paṭum-ē

They are entitled to do personal service and to watch, and do other acts which may be done to the great.

170. பின்முறை யாகிய பெரும்பொருள் வதுவைத்
தொன்முறை மனைவி யெதிர்ப்பா டாயினும்
இன்னிழைப் புதல்வனை வாயில்கொண்டு புகினும்
[2]கிழவோ னிறந்தது நினைஇ யாங்கண்
கலங்கலு முரிய னென்மனார் புலவர்.

Piṉ-muṟai y-ākiya perum-poruḷ vatuvai-t
Toṉ-muṟai maṉaivi y-etir-p-pā ṭ-āyiṉum
Iṉṉiḻai-p putalvaṉai vāyil-koṇṭu pukiṉum
Kiḻavō ṉ-iṟantatu niṉaii y-āṅkaṇ
Kalaṅkal-u m-uriya ṉ-eṉmaṉār pulavar.

Learned men say that the husband noting his wife receiving the other wives married after her with lamps etc. and getting into their houses with her son provided with ornaments may think of the past and feel troubled in his mind.

What does the wife do then?

171. தாய்போற் கழறித் தழீஇக் கோடல்
ஆய்மனைக் கிழத்திக்கு முரித்தென மொழிப
கவவொடு மயங்கிய காலை யான.

Tāy-pōṟ kaḻaṟi-t taḻīi-k kōṭal
Āy-maṉai k kiḻattikku m-uritt-eṉa moḻipa
Kavavoṭu mayaṅkiya kālai yāṉ-a.

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1. உயர்ந்தோர் (இளம்.) (உயர்ந்தோர்க்கு (நச்.)
2. இறந்த துணைய கிழவோன் (இளம்.)
கிழவோ னிறந்தது நினைஇ (நச்.)

When the husband is in a troubled condition, the wife may admonish him like his mother and embrace him.

Note:—1. The wife may act the part of a mother to *kāma-k-kilatti* if she is in distress.

Besides,

172. அவன்சோர்வு காத்தல் கடனெனப் படுதலின்
மகன்றா யுயர்புந் தன்னுயர் பாகும்
செல்வன் பணிமொழி யியல்பாக லான.
Avan-cōrvu kāttal kaṭan-ena-p paṭutalin
Makanṟā y-uyarpun tan-n-uyar p-ākum
Celvan paṇi-moli y-iyalpāka lān-a

Since it is the duty of the wife not to disclose her husband's objectionable ways, she may consider, in obedience to the husband's advice, the honour of *kāmakkilatti* to be her own honour.

Where do husbands not meet their wives?

173. எண்ணரும் பாசறைப் பெண்ணொடு[1] புணரார்.
Eṇ-ṇ-arum pācaṟai-p peṇṇoṭu puṇarār.

Husbands do not meet their wives in the tents of war.

Note:—1. *Naccinārkkiniyar's* reading is better.

May they meet other women?

174. புறத்தோ ராங்கட் புரைவ தென்ப.[2]
Puṟattō r-āṅkaṭ puraiva t-enpa.

They say that union with women other than *iṟkilatti* and *kāmakkilatti* is allowable.

How do *pārppār* (brahmans) intercede?

175. காமநிலை யுரைத்தலுந் தேர்நிலை யுரைத்தலும்
கிழவோன் குறிப்பினை [3]யெடுத்துக் கூறலும்
ஆவொடு பட்ட நிமித்தங் கூறலும்
செலவுறு கிளவியும் செலவழுங்கு கிளவியும்
அன்னவை பிறவும் பார்ப்பார்க் குரிய.
Kāma-nilai y-uraittal-un tēr-nilai y-uraittal-um
Kilavōn kuṟippinai y-eṭuttu-k kūṟal-um
Āvoṭu paṭṭa nimittaṅ kūṟal-um
Celav-uṟu kiḷavi-y-um celav-aluṅku kiḷavi-y-um
Annavai piṟa-v-um pārppār-k k-uriya.

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1. பெண்ணொடும் (இளம்.); பெண்ணொடு (நச்.)
2. புணர்வதாகும் (இளம்.); புரைவதென்ப (நச்.)
3. எடுத்துங் கூறலும் (இளம்.) எடுத்தனர் மொழிதலும் (நச்.)

Brahmans are used to tell the husband of his amorous condition and of what is worthy of him, to openly express in words his mind and to encourage him to proceed or discourage him from proceeding on account of good or bad omens etc.

Note 1. The meaning of *kāma-nilai-y-uraittal* and *celavuṟukiḷavi,* according to Iḷampūraṇar is 'telling him of her amorous condition in his absence' and 'the words that he has gone.'

Note 2. It seems that Tolkāppiyaṉār uses the terms *antaṇar* (*sūtra* 144) and *pārppār* (*sūtra* 175, 190) to denote 'brahmans who are doing the six duties assigned to brahmans' and 'brahmans who are in service under chieftains, richmen, etc.,' respectively.

What is the general duty of all interceders?

176. எல்லா வாயிலு மிருவர் தேஎத்தும்
புல்லிய மகிழ்ச்சிப் பொருள வென்ப.

Ellā vāyil-u m-iruvar tēettum
Pulliya makiḻcci-p poruḷa v-eṉpa.

All interceders, they say, have the duty of creating amicability between the two—husband and wife through pleasing words.

What do they do in special cases?

177. அன்புதலைப் பிரிந்த கிளவி தோன்றின்
சிறைப்புறங் குறித்தன் றென்மனார் புலவர்.

Aṉpu-talai-p pirinta kiḷavi tōṉṟiṉ
Ciṟai-p-puṟaṅ kuṟittaṉ ṟ-eṉmaṉār pulavar.

Learned men say that, if they have to use harsh words, they are to use them in their hearing distance out of their sight.

Is the wife allowed to speak highly of herself in the presence of the husband?

178. தற்புகழ் கிளவி கிழவன்முற் கிளத்தல்
எத்திறத் தானுங் கிழத்திக் கில்லை
முற்பட வகுத்த விரண்டலங் கடையே.

Taṟ-pukaḻ kiḷavi kiḻavaṉ-muṟ kiḷattal
E-t-tiṟat tāṉ-uṅ kiḻatti-k k-illai
Muṟ-paṭa vakutta v-iraṇṭ-alaṅ kaṭai-y-ē.

The wife does, under no circumstances, speak highly of herself before the husband except on two occasions mentioned above.

Note. The two occasions referred to are different according to Iḷampūraṇar and Nacciṉārkkiṉiyar. According to the former, they are, when he begs his wife and convinces her of his love towards her after being in the company of concubines mentioned in the lines, 22 and 23 of the 44th *sūtra* of the *Akattiṇaiyiyal* and according to the latter those which gave room to *sūtras* 32 and 33 above.

Is the husband allowed to speak highly of himself before his wife?

179. கிழவி முன்னர்த் தற்புகழ் கிளவி
கிழவோன் வினைவயி னுரிய வென்ப.
Kiḻavi muṉṉar-t taṟ-pukaḻ kiḷavi
Kiḻavōṉ viṉai-vayi ṉ-uriya v-eṉpa.

They say that the husband speaks highly of himself before his wife when he starts for war.

Who has the right to refute him?

180. மொழியெதிர் மொழிதல் பாங்கற் குரித்தே.
Moḻi-y-etir moḻital pāṅkaṟ k-uritt-ē.

The husband's friend has the right to refute his statement.

Besides,

181. குறித்தெதிர் மொழித லஃகித் தோன்றும்.
Kuṟitt-etir moḻita l-a.˙.ki-t tōṉṟum.

Rarely does he refute him, understanding his mind through suggestion.

What does the husband generally do?

182. துன்புறு பொழுதினு மெல்லாங் கிழவன்
வன்புறுத் தல்லது சேற லில்லை.
Tuṉp-uṟu poḻutiṉ-u m-ellāṅ kiḻavaṉ
Vaṉp-uṟut t-allatu cēṟa l-illai.

The husband has to force his wife, on all occasions of separation, to give her consent.

183. செலவிடை யழுங்கல் செல்லாமை யன்றே
வன்புறை குறித்த றவிர்ச்சி யாகும்.
Celav-iṭai y-aḻuṅkal cellāmai y-aṉṟ-ē
Vaṉp-uṟai kuṟitta ṟavircci y-ākum.

The pain at the time of separation for war is not dispensed with by not going, but by pressing the wife to give her consent.

184. கிழவி நிலையே வினையிடத் துரையார்
வென்றிக் காலத்து விளங்கித் தோன்றும்.

Kiḻavi nilai-y-ē viṉaiyiṭat t-uraiyār
Veṉṟi-k kālattu viḷaṅki-t tōṉṟum.

They do not describe the condition of the wife during war, but it will be clearly seen after victory is won.

When is the husband invariably with the wife?

185. பூப்பின் புறப்பா டீரா றுநாளும்
நீத்தகன் றுறையா ரென்மனார் புலவர்
பரத்தையிற் பிரிந்த காலை யான.[1]

Pūppiṉ puṟappā ṭ-īr-aṟu nāḷ-um
Nītt-akaṉ ṟ-uṟaiyā r-eṉmaṉār pulavar
Parattaiyiṟ pirinta kālai yāṉ-a.

Even when the husband is prone to enjoy the company of concubines, he does not avoid the company of his wife for 12 days after she takes her bath after monthly periods.

Note. Since it is considered the duty of every householder to bring forth at least a son to continue his line and the said twelve days are considered to be the period fit for conception, there is the injunction for the husband to be with his wife.

What is the maximum period of separation for study?

186. வேண்டிய கல்வி யாண்டுமூன் றிறவாது.

Vēṇṭiya kalvi yāṇṭu mūṉ ṟ-iṟavātu.

The period of separation on account of study does not exceed three years.

What is the maximum period of separation on kingly errand?

187. வேந்துறு தொழிலே யாண்டின தகமே.

Vēnt-uṟu toḻil-ē yāṇṭiṉa t-akam-ē.

The period of separation on account of kingly errand does not exceed one year.

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1. Ṛtuḥ svābhāvikaḥ strīṇām
Rātrayaḥ ṣōḍaśa smṛtāḥ|
Caturbhir itaraiḥ sārdham
Ahōbhiḥ sadvigarhitāiḥ||
(*Manusmṛti* 3, 46)

What is the maximum period of other kinds of separation?

188. ஏனைப் பிரிவு மவ்விய னிலையும்.

Ē<u>n</u>ai-p-piriv-u m-a-v-viya <u>n</u>ilaiyum.

Other kinds of separation also are of the same nature, (*i.e.*) their period is one year.

189. யாறுங் குளனுங் காவு மாடிப்
பதியிகந்து நுகர்தலு முரிய வென்ப.

Yā<u>r</u>uṅ kuḷa<u>n</u>-uṅ kā-v-u m-āṭi-p
Pati-y-ikantu nukartal-u m-uriya v-e<u>n</u>pa.

They say that the husband and the wife may leave their home to spend their time sportively in rivers, tanks and gardens.

What is the fruit of *illa<u>r</u>am*?

190. காமஞ் சான்ற கடைக்கோட் காலை
ஏமஞ் சான்ற மக்களொடு துவன்றி
அறம்புரி சுற்றமொடு கிழவனுங் கிழத்தியும்
சிறந்தது பயிற்ற லிறந்ததன் பயனே.

Kāmañ cā<u>n</u><u>r</u>a kaṭai-k-kōṭ kālai
Ēmañ cā<u>n</u><u>r</u>a makkaḷoṭu tuva<u>n</u><u>r</u>i
A<u>r</u>am-puri cu<u>r</u><u>r</u>amoṭu ki<u>l</u>ava<u>n</u>-uṅ ki<u>l</u>atti-y-um
Ci<u>r</u>antatu payi<u>r</u><u>r</u>a l-i<u>r</u>antata<u>n</u> paya<u>n</u>-ē.

The fruit of what is said before is that the husband and the wife having spent after their youth their time with their children in prosperous condition and with their righteous relatives, have to think of *mōkṣa*.

Note 1. The word *ci<u>r</u>antatu* and the word *śrēyas* in the Kaṭhōpaniṣad connote the same.

Who are the interceders?

191. தோழி தாயே பார்ப்பான் பாங்கன்
பாணன் பாடினி யிளையர் விருந்தினர்
கூத்தர் விறலிய ரறிவர் கண்டோர்
யாத்த சிறப்பின் வாயில்க ளென்ப.

Tō<u>l</u>i tāy-ē pārppā<u>n</u> pāṅka<u>n</u>
Pāṇa<u>n</u> pāṭini y-iḷaiyar virunti<u>n</u>ar
Kūttar vi<u>r</u>aliya r-a<u>r</u>ivar kaṇṭōr
Yātta ci<u>r</u>appi<u>n</u> vāyilka ḷ-e<u>n</u>pa.

The prominent interceders are the wife's friend, her foster-mother, brahman, husband's friend, he-bard, she-bard, young servants, guests, dancers, female dancers, learned men and passers-by.

Does the husband tarry on the way while he returns from war?

192. வினைவயிற் பிரிந்தோன் மீண்டுவரு காலை
இடைச்சுர மருங்கிற் றவிர்த லில்லை
உள்ளம் போல வுற்றுழி யுதவும்
புள்ளியற் கலிமா வுடைமை யான.

Viṉai-vayiṟ pirintōṉ mīṇṭu-varu kālai
Iṭai-c-cura maruṅkiṟ ṟaviṟta l-illai
Uḷḷam pōla v-uṟṟuḻi y-utavum
Puḷḷiyaṟ kali-mā v-uṭaimai yāṉ-a.

When the husband returns after war, he does not tarry on the way, since he has strong horses flying like birds at the same speed as that of the mind.

Note. It is probable that the *sūtras* 192, 191, 189 and 190 might have been read as 189, 190, 191 and 192.

Kaṟpiyal ends.

V. PORUḶ-IYAL.

(Supplement to *other iyals.*)

Since all the *iyals* in the *Poruḷ-atikāram* deal with *poruḷ*, the name *Poruḷ-iyal* for this *iyal* alone may appear to be inappropriate. This *iyal* is only a supplement generally to all the other eight *iyals* and chiefly to the four *iyals* that precede this. Hence *Ecca-v-iyal* may be an appropriate name; but that name has been given to the last *iyal* of the *Collatikāram*. Hence Iḷampūraṇar suggests the name *Olipiyal*. But this name may be justified through *brāhmaṇa-vasiṣṭha-nyāya*.[1] Naccinārkkiniyar, on the other hand, tells us that, since this *iyal* deals with *poruḷ* conveyed by single words and sentences which are not strictly their own, this is given the name *Poruḷ-iyal*. Iḷampūraṇar's opinion seems to be happy.

193. இசைதிரிந் திசைப்பினு மியையுமன் பொருளே
அசைதிரிந் திசையா வென்மனார் புலவர்.

Icai-tirin t-icaippiṉu m-iyaiyumaṉ poruḷ-ē
Acai-tirin t-icaiyā v-eṉmaṉār pulavar.

Learned men say that, if expressions pronounced in the usual way without any change in the metrical syllable, convey meaning other than their own, such meanings also come under *poruḷ*.

Note 1. The words *icai* and *acai* respectively mean suitability and metrical syllable. Naccinārkkiniyar takes *acai* to mean *nāṭaka-vaḻakkŭ* and *ulakiyal-vaḻakkŭ* and *icaiyā* to be a positive infinitive in the sense of *icaintu*. His interpretation is far-fetched.

Note 2. This *sūtra* sanctions suggestive and ironical expressions in Literature.

194. நோயு மின்பமு மிருவகை நிலையின்
காமங் கண்ணிய மரபிடை தெரிய
எட்டன் பகுதியும் விளங்க வொட்டிய
உறுப்புடை யதுபோ லுணர்வுடை யதுபோல்
மறுத்துரைப் பதுபோ னெஞ்சொடு புணர்த்தும்

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1. When one says *Brāhmaṇā āgatāḥ Vasiṣṭhōpi āgataḥ*, *brāhmaṇāḥ* refers to brahmans other than *Vasiṣṭha* since *Vasiṣṭha* also is a brahman. Mention of *Vasiṣṭha* is to show his superiority.

சொல்லா மரபி னவற்றொடு கெழீஇச்
செய்யா மரபிற் றொழிற்படுத் தடக்கியும்
அவரவ ருறுபிணி தமபோற்[1] சேர்த்தியும்
அறிவும் புலனும் வேறுபட நிறீஇ
இருபெயர் மூன்று முரிய வாக
உவம வாயிற் படுத்தலு முவமம்[2]
ஒன்றிடத் திருவர்க்கு முரியபாற் கிளவி.

Nōy-u m-iṉpam u m-iruvakai nilaiyiṉ
Kāmaṅ kaṇṇiya marap-iṭai teriya
Eṭṭaṉ pakuti-y-um viḷaṅka v-oṭṭiya
Uṟupputai yatu-pō l-uṇarvuṭai yatu-pōl
Maṟutt-uraip patu-pō ṉeñcoṭu puṇarttum
Collā marapi ṉ-avaṟṟoṭu keḻīi-c
Ceyyā marapiṟ ṟoḻiṟpaṭut t-aṭakki-y-um
Avar-ava r-uṟu-piṇi tama-pōṟ cērttiyum
Aṟivum pulaṉ-um vēṟu-paṭa niṟīi
Iru-peyar mūṉṟu m-uriya v-āka
Uvama vāyiṟ paṭuttal-u m-uvamam
Oṉṟiṭat t-iruvarkku m-uriya-pāṟ kiḷavi.

Such peculiar expressions are within the province of both (the lover and the lady-love) as those addressed to their minds as if they have organs, the sense of feeling and the capacity to refute, in literature wherein the eight *rasas* are suggested with reference to love-affair where there is pleasure and pain, as those wherein objects which have no capacity to speak are made to discharge functions which they cannot do, as those wherein they identify other's suffering as if it is their own and as those wherein, whenever there is an opportunity to compare, two objects are compared with reference to three points of comparison by viewing knowledge and the object of knowledge as separate entities.

Note 1. Iḷampūraṇar and Naccināṟkkiṉiyār differ in their interpretation of the words *iru-peyar* and *mūṉṟum* in line 10. *Iru-peyar* according to the former, refers to the subject of comparison (*upamēya*) and the object to which another is compared (*upamāna*) and according to the latter, *oṉṟaṉpāṟ-peyar* and *palaviṉpāṟ-peyar*; *mūṉṟum* respectively refers to the three points of comparison (*toḻil, paṇpu* and *payaṉ*) and *āṇpāṟ-peyar, peṇ-pāṟ-peyar* and *palar-pāṟ-peyar.*

1. போல் (இளம்.); போல (நச்.)
2. உவமம் (இளம்.); உவமமோடு (நச்.)

Note 2. This *sūtra* sanctions soliloquies, love-messages through birds and inanimate objects and the use of figures of speech most of which come under simile expressed or suggested.

195. கனவு முரித்தா லவ்விடத் தான.

Kaṉavu m-urittā l-a-v-v-iṭat tāṉ-a.

Dream also is within their province.

Note 1. This *sūtra* sanctions the description of dream in Literature. From this one may understand that *rasa* is suggested not only from the description of one's experiences in the state of waking, but also from that of dream.

Note 2. *A-v-v-iṭam* refers to *iruvar* in the previous *sūtra*.

196. தாய்க்கு முரித்தாற் போக்குடன் கிளப்பின்.

Tāykku m-urittāṟ pōkk-uṭaṉ kiḷappiṉ.

Dream is within the province of the mother when elopement is described.

Note. *Tāy* refers to *mother* according to Iḷampūraṇar and *foster-mother* according to Nacciṉārkkiṉiyar.

197. பால்கெழு கிளவி நால்வர்க்கு முரித்தே
நட்பி னடக்கை யாங்கலங் கடையே.[1]

Pāl-keḻu kiḷavi nālvarkku m-uritt-ē
Naṭpi ṉaṭakkai yāṅk-alaṅ kaṭai-y-ē.

The peculiar expressions (*mentioned in sūtra* 2) are within the province of four except with reference to the conversation between friends.

Note 1. *Nālvar* refers to lady-lover, her friend, mother and foster-mother according to Iḷampūraṇar and to lady's friend, mother and foster-mother and lover's friend according to Nacciṉārkkiṉiyar.

198. உயிரு நாணு மடனு மென்றிவை
செயிர்தீர் சிறப்பி னால்வர்க்கு முரிய.

Uyir-u nāṇ-u maṭaṉ-u m-eṉṟ-ivai
Ceyir-tīr ciṟappi ṉālvarkku m-uriya.

Life, shyness and credulity of superior type free from flaws are within the province of the four.

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[1] Nacciṉārkkiṉiyar reads this as two *sūtras*.

Note 1. This suggests that the interest of the lady, her friend, mother and foster-mother is one and the same with reference to the three mentioned.

Note 2. According to Iḷampūraṇar *nālvar* refers to the same four as are referred to by *nālvar* in the previous *sūtra*. Naccinārkkiniyar, on the other hand, takes *the lover* in this *sūtra* in the place of *lover's friend* and then says that since *um* in *nālvarkkum* denotes *doubt*, *nālvar* refers to only the three. Iḷampūraṇar's interpretation both here and in the previous *sūtra* is natural.

199. வண்ணந்[1] திரிந்து புலம்புங் காலை
உணர்ந்தது[2] போல வுறுப்பினைக் கிழவி
புணர்ந்த [3]வகையாற் புணர்க்கவும் பெறுமே.

Vaṇṇan tirintu pulampuṅ kālai
Uṇarntatu pōla v-uṟuppiṉai-k kiḻavi
Puṇarnta vakaiyāṟ puṇarkkav-um peṟum-ē.

When the lady is alone with change of complexion on account of her separation from the lover, she may describe her limbs as if they too are aware of it.

200. உடம்பு முயிரும் வாடியக் கண்ணும்[4]
என்னுற் றனகொ லிவையெனி னல்லதைக்[5]
கிழவோற் சேர்தல் கிழத்திக் கில்லை.

Uṭampu m-uyir-um vāṭiya-k kaṇ-ṇ-um
Eṉ-ṉ-uṟ ṟaṉa-ko l-ivai-y-eṉi ṉ-allatai-k
Kiḻavōṟ cērtal kiḻattik k-illai.

Even when the lady has her limbs in an emaciated condition and her mind devoid of spirit, she can say only what a situation have these arrived at? and can never go where the lover is.

201. ஒருசிறை நெஞ்சொ டுசாவுங் காலை
உரிய தாகலு முண்டென மொழிப.

Oru-ciṟai neñcō ṭ-ucāvuṅ kālai
Uriya t-ākal-u m-uṇṭ-eṉa moḻipa.

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1. திரிந்து புலம்புங் காலை (இளம்.) பசந்து புலம்புறு காலை (நச்.),
2. உணர்ந்தது (இளம்.); உணர்ந்த (நச்.)
3. வகையான் (இளம்.); வகையின் (நச்.)
4. வாடியக்கண்ணும் (இளம்.), வாடியக்காலும் (நச்.)
5. அல்லதை (இளம்.); அல்லது (நச்.)

They say that she may be considered to be within her province if she is in her mind in the company of her lover when she sometimes argues with her mind.

Note. *Kiḻavōṟ-cērtal* is taken here from the previous *sūtra.* It forms the subject of *uriyatu.*

202. தன்வயிற் கரத்தலு மவன்வயின் வேட்டலும்
அன்ன விடங்க ளல்வழி யெல்லாம்
மடனொடு நிற்றல் கடனென மொழிப.

Taṉ-vayiṟ karattal-u m-avaṉ-vayiṉ vēṭṭal-um
Aṉṉa v-iṭaṅka ḷ-alvaḻi y-ellām
Maṭaṉoṭu niṟṟal kaṭaṉ-eṉa moḻipa.

They say that it is the duty of the lady to preserve her modesty on all occasions, except when the lover conceals from her his illicit company with a courtezan and when her yearning towards him gets mastery over her.

Note 1. The *reading avaḷ-vayiṉ* found in the Iḷampūraṇam should be a misprint.

203. அறத்தொடு நிற்குங் காலத் தன்றி
அறத்தியன் மரபில டோழி யென்ப.

Aṟattoṭu niṟkuṅ kāla-t t-aṉṟi
Aṟattiyaṉ marap-ila tōḻi y-eṉpa.

They say that the lady's friend is not entitled to inform the lady's mother or foster-mother of her love towards her lover, unless the lady wants her to do so.

What are the ways of informing them of her love?

204. எளித்த லேத்தல் வேட்கை யுரைத்தல்
கூறுத லுசாஅத லேதீடு தலைப்பாடு
உண்மை செப்புங் கிளவியொடு தொகைஇ
அவ்வெழு வகைய வென்மனார் புலவர்.

Eḷitta l-ēttal vēṭkai y-uraittal
Kūṟuta l-ucāata l-ēīṭu talaippāṭu
Uṇmai ceppuṅ kiḷaviyoṭu tokaii
A-v-v-eḻu vakaiya v-eṉmaṉār pulavar.

Learned men say that *aṟattoṭu-niṟṟal* is of seven kinds:—Speaking low of the lover, speaking high of the lover, mention of his intense love, mingling in the coversation of others, presentation of causes, their meeting (without her knowledge) and the statement of the actual fact.

Note 1. *Aṟattiyal* is taken here from the previous *sūtra.*

Note 2. This *sūtra* classifies *aṟaṉ-eṉa-p-paṭutal* mentioned in line 41 of the 24th *sūtra* of *Kaḷaviyal*.

Note 3. The reading *tokaiiya v-ēḻu* found in the Iḷampūraṇam seems to be a misprint.

205. உற்றுழி யல்லது சொல்ல லின்மையின்
அப்பொருள் வேட்கைக் கிழவியி னுணர்ப.

Uṟṟuḻi y-allatu colla l-iṉmaiyiṉ
A-p-poruḷ vēṭkai-k kiḻaviyi ṉ-uṇarpa.

Since it is not expressed except at the critical situation, the lady's love towards the lover is inferred by others through her features etc.

Note 1. The subject of *uṟṟuḻi* is inferred from the context. *Aṟattiyal* is taken here also from the *sūtra* 11.

Note 2. The subject of *uṇarpa*, according to Iḷampūraṇar is *tōḻi*, *cevili* and *naṟṟāy* and according to Ñacciṉārkkiṉiyar, *tōḻiyar*.

206. செறிவு நிறைவுஞ் செம்மையுஞ் செப்பும்
அறிவு மருமையும் பெண்பா லான.

Ceṟivu niṟaiv-ūñ cemmai-y-uñ cepp-um
Aṟivu m-arumai-y-um peṇpā lāṉ-a.

Fullness, modesty, straightforwardness, skill in speech, keen knowledge and depth of mind are the qualities of women.

207. பொழுது மாறுங் காப்புமென் றிவற்றின்
வழுவி னாகிய குற்றங் காட்டலும்
தன்னை யழிதலு மவணா[1] றஞ்சலும்
இரவினும் பகலினும் நீவா[2] வென்றலும்
கிழவோன் றன்னை வார லென்றலும்
நன்மையுந் தீமையும் பிறிதினைக் கூறலும்
புரைபட வந்த வன்னவை பிறவும்
வரைதல் வேட்கைப் பொருள வென்ப.

Poḻutu m-āṟuṅ kāppum-eṉ ṟ-ivaṟṟiṉ
Vaḻuvi ṉ-ākiya kuṟṟaṅ kāṭṭal-um
Taṉṉai y-aḻital-u m-avaṇ-ū ṟ-añcal-um
Iraviṉ-um pakaliṉ-um nī-vā v-eṉṟal-um
Kiḻavōṉ ṟaṉṉai vāra l-eṉṟal-um
Naṉmai-y-um tīmai-y-um piṟiṭiṉai-k kūṟal-um

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1. அவ்வண் (இளம்.); அவன் (நச்.)
2. வா (இளம்.); வரல் (நச்.)

Purai-paṭa vanta v-aṉṉavai piṟa-v-um
Varaital vēṭkai-p poruḷa v-eṉpa-

They say that the mention of the dangers due to inopportune time, inconvenient path and watch, mention of her diffidence, mention of the difficulties she (lady-love) will be put to, telling him to come at night and at day, asking the lover not to come and mention of the merits and the defects, etc., at the *kaḷavu* stage are intended only to make him approach the bride's father to give her in marriage to him.

Note. This *sūtra* is the supplement to ll. 29 to 34 of the *sūtra* 112.

208. வேட்கை மறுத்துக் கிளந் தாங் குரைத்தல்
மரீஇய மருங்கி னுரித்தென மொழிப.
Vēṭkai maṟuttu-k kiḷantāṅ k-uraittal
Marīiya maruṅki ṉ-uritt-eṉa moḻipa.

They say that it is also proper to avoid the suggestion of *varaital vēṭkai* and to express it clearly when *kaḷavu* exceeds the time limit.

Note 1. *Vēṭkai* means *vēṭkai-p-poruḷ*.

Note 2. Nacciṉārkkiṉiar's interpretation is totally different. It is this:—It is proper for both the lover and the love to narrate to the other their sufferings during separation in *kaikkiḷai* and *peruntiṇai*.

209. தேரு[1] மியானையுங் குதிரையும் பிறவும்
ஊர்ந்தன ரியங்கலு முரிய ரென்ப.
Tēru m-i-yāṉai-y-uṅ kutirai-yum piṟavum
Ūrntaṉa r-iyaṅkal-u m-uriya r-eṉpa.

They say that the lovers may come riding on chariots, elephants, horses, etc., (during *kaḷavu*).

210. உண்டற் குரிய வல்லாப் பொருளை
உண்டன போலக் கூறலு மரபே.
Uṇṭaṟ-k-uriya v-allā-p poruḷai
Uṇṭaṉa pōlak kūṟalu marap-ē.

There is tradition to describe an object which is not capable of eating, to have eaten.

Ex. Pacalai uṇṭatu (Beauty spots on the skin of a woman ate.)

1. தேரு மியானையும் (இளம்.) தேரும் யானையும் (நச்.)

211. பொருளென மொழிதலும் வரைநிலை யின்றே
காப்புக் கைம்மிகுத லுண்மை யான.
Poruḷ-eṉa moḻital-um varainilai y-iṉṟē
Kāppu-k kai-m-mikuta l-uṇmai yāṉ-ē.

When the watch is severe, it is not forbidden to mention about wealth to the lover.

Note. Telling the falsehood that the parents want money when she is under strict watch is sanctioned by this *sūtra*.

212. அன்பே யறனே யின்ப நாணொடு
துறந்த வொழுக்கம் பழித்தன் றாகலின்
ஒன்றும் வேண்டா காப்பி னுள்ளே.
Aṉp-ē y-aṟaṉ-ē y-iṉpa nāṇoṭu
Tuṟanta v-oḻukkam paḻittaṉ ṟ-ākaliṉ
Oṉṟum vēṇṭā kāppi ṉ-uḷ-ḷ-ē.

Behaviour beyond the limits of *aṉpu* (love), *aṟaṉ* (dharma), *iṉpam* (pleasure) and *nāṇ* (modesty) is not objectionable (in *kaḷavu*) and is hence admissible. Hence consideration of them is not necessary when there is strict watch.

Note 1. This *sūtra* is tacked on to the previous one in the Iḷampūraṇam.

Note 2. The subject of *oṉṟum* is *atu* (understood) which stands for *tuṟanta oḻukkam* and the subject of *vēṇṭā* is *aṉpu, aṟaṉ, iṉpam* and *nāṇ*.

213. சுரமென மொழிதலும் வரைநிலை யின்றே.
Curam-eṉa moḻital-um varai-nilai y-iṉṟ-ē.

It is not prohibited to say that it is the desert (to pass through).

Note. Iḷampūraṇar tells us that this *sūtra* sanctions the lover saying to the love that it is the desert that he has to cross when he goes to gather money. According to this, this sūtra becomes the supplement to *sūtra* 44 of the *Akattiṇaiyiyal*. Naccinārkkiniyar takes this sanctioning the lady-love and her friend dissuading the lover from going away by saying that it is the desert he has to cross.

214. உயர்ந்தோர் கிளவி[1] வழக்கொடு புணர்தலின்
வழக்குவழிப் படுதல் செய்யுட்குக் கடனே.

1. கிளவி (இளம்.); கிளவியும் (நச்.)

Uyarntōr kiḷavi vaḻakkoṭu puṇartaliṉ
Vaḻakku-vaḻi-p paṭutal ceyyuṭku-k kaṭaṉ-ē.

It is incumbent in Poetry to take recourse to the ways of the high class people when the ways of the world are described.

Note 1. *Sūtra* 14 of the *Marapiyal* tells us that *vaḻakkū* mentioned here refers to *uyarntōr-vaḻakkū*. 56th *sūtra* of the *Akattiṇaiyiyal* tells us that the description of *akam* in Literature should be based on *nāṭaka-vaḻakkū* and *ulakiyal-vaḻakkū*. Hence this *sūtra* may be taken to suggest that in *puṟam* also, *uyarntōr-vaḻakkū* alone should be described.

Note 2. *Vaḻakkū*, in this *sūtra*, is interpreted by Naccinārkkiniyar to refer to *Vēta-neṟi* (ways sanctioned in the Vēdas).

215. அறக்கழி வுடையன பொருட்பயம் படவரின்[2]
வழக்கென வழங்கலும் [3]பழித்தன் றென்ப.
Aṟakkaḻi-v-uṭaiyaṉa poruṭ-payam paṭa-varin
Vaḻakk-eṉa vaḻaṅkal-um paḻittaṉ ṟ-eṉpa.

It is not to be despised to take under *vaḻakkū* that which is against *dharma* if it comes under *akam*.

Note 1. The readings of Iḷampūraṇam and Naccinārkkiniyam are diametrically opposite. Since in Poetry the ways of the low class people also are described, Naccinārkkiniyar's reading alone is sound. Only then *um* in *vaḻaṅkalum* has appropriate meaning.

Note 2. One may think that this *sūtra* sanctions that a king may attack his enemy to get wealth by taking *poruḷ* to mean wealth; it is not correct since it is taken under the *dharma* of a *kṣatriya*.

216. மிக்க பொருளினுட் பொருள்வகை புணர்க்க
நாணுத் தலைப் பிரியா நல்வழிப் படுத்தே.
Mikka poruḷiṉuṭ poruḷvakai puṇarkka
Nāṇu-t-talai-p piriyā nal-vaḻi-p paṭutt-ē.

When *akam* is described, attention is to be paid not to dispense with *modesty* (of women).

Note 1. This *sūtra* suggests that, even when the incidents against the rules of dharma are described, modesty in women should always be preserved.

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2. வரினே (இளம்.); படவரின் (நச்.)
3. பழித்தது (இளம்.); பழித்தன்று (நச்.)

217. முறைப்பெயர் மருங்கிற் கெழுதகைப் பொதுச்சொல்
நிலைக்குரி மரபி னிருவீற்று முரித்தே.

Muṟai-p-peyar maruṅkiṟ keḻu-takai-p potu-c-col
Nilaikk-uri marapi ṉ-iru-vīṟṟu m-uritt-ē.

When word of relationship is to be used, an appropriate common word may be used both by men and women.

Note 1. Commentators say that the word *ellā* may be used by the lover to address the lady and by the lady to address the *lover*.

218. தாயத்தி னடையா வீயச் செல்லா
வினைவயிற் றங்கா வீற்றுக் கொளப்படா
வெம்மென வரூஉங் கிழமைத் தோற்றம்
அல்ல[1] வாயினும் புல்லுவ வுளவே.

Tāyatti ṉ-aṭaiyā vīya-c cellā
Viṉai-vayiṟ ṟaṅkā vīṟṟu-k koḷa-p-paṭā
Vem-m-eṉa varūuṅ kiḻamai-t tōṟṟam
Alla v-āyiṉum pulluva v-uḷa-v-ē.

Objects which one cannot claim to be his, since it is not inherited from parents, it is not given to him by others, it is not earned by him through his own work and it is not got by him by other ways, may be described to be his or her own if it suits the context.

Note. Lady's companion referring to the lady's shoulder to be hers is an instance in point.

219. ஒருபாற் கிளவி யேனைப்பாற்[2] கண்ணும்
வருவகை தாமே வழக்கென மொழிப.

Oru-pāṟ kiḷavi y-ēṉai-p-pāṟ kaṇ-ṇ-um
Varu-vakai tām-ē vaḻakk-eṉa moḻipa.

Vaḻakkū (usage) is that which is universal.

Note. According to Iḷampūraṇar *pāl* refers to *class* and according to Nacciṉārkkiṉiyar it refers to *number*.

220. எல்லா வுயிர்க்கு மின்ப மென்பது
தானமர்ந்து வரூஉ மேவற் றாகும்.

Ellā v-uyirkku m-iṉpa m-eṉpatu
Tāṉ-amarntu varūu mēvaṟ ṟākum.

Pleasure for all beings is in the region of mind.

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1. அல்ல (இளம்.); அல்லா (நச்.)
2. ஏனைப்பால் (இளம்.); ஏனைப்பால் (நச்.)

Note 1. Naccinārkkiniyar's meaning is this:—Unlike *dharma* and *artha*, *kāma* is in the reach of all living beings.

221. பரத்தை வாயி னால்வர்க்கு முரித்தே
நிலத்திரி பின்றஃ தென்மனார் புலவர்.

Parattai vāyi ṉālvarkku m-uritt-ē
Nilattiri p-iṉṟ-a. . t-eṉmaṉār pulavar.

Ūṭal due to the lover's connection with courtezan is found among the women of all the four castes. They say that it happens in the same region.

Note 1. This may be considered to be the supplement of ll.22 & 23 of *sūtra* 44 of the Akattiṇaiyiyal.

222. ஒருதலை யுரிமை வேண்டினும்[1] மகடூஉப்
பிரித லச்ச முண்மை யானும்
அம்பல மலருங் களவுவெளிப் படுக்குமென் று
அஞ்ச வந்த வாங்கிரு வகையினும்
நோக்கொடு வந்த விடையூறு பொருளினும்
போக்கும் வரைவு மனைவிகட் டோன்றும்.

Oru-talai y-urimai vēṇṭiṉu makaṭūu-p
Pirita l-acca m-uṇmai yāṉ-um
Ampal-a m-alar-uṅ kaḷavu-veḷi-p paṭukkum eṉṟu
Añca vanta v-āṅkiru vakaiyiṉum
Nōkkoṭu vanta v-iṭaiyūṟu poruḷiṉ-um
Pōkkum varaivu maṉaivikaṭ ṭōṉṟum.

It may happen that the wife volunteers to go along with the husband or to ask him approach her father for marriage when she wants to decide her right of becoming the wife, when she fears his separation and when she fears that their intimacy may become known to all through *ampal* and *alar* and when there are obstacles for their meeting in the form of other's observation.

Note 1. Though it is against the nature of women to take the lead, it is allowed in these cases.

223. வருத்த மிகுதி சுட்டுங் காலை
உரித்தென மொழிப வாழ்க்கையு ளிரக்கம்.

Varutta mikuti cuṭṭuṅ kālai
Uritt-eṉa moḻipa vāḻkkaiyu ḷ-irakkam.

They say that the married life deserves to be pitied when the misunderstanding between the husband and the wife is very great.

1. வேண்டினும் (இளம்.); வேண்டியும் (நச்.)

224. மனைவி யுயர்வுங் கிழவோன் பணிவும்
நினையுங் காலைப் புலவியு ளுரிய.
Maṉaivi y-uyarvuṅ kiḻavōṉ paṇivum
Niṉaiyuṅ kālai-p pulaviyu ḷ-uriya.

Wife's getting the upper hand and husband's submission are found, on examination, during love-quarrel.

225. நிகழ்ந்தகை மருங்கின் வேட்கை மிகுதியின்
புகழ்தகை வரையார் கற்பி னுள்ளே.
Nikaḻ-takai maruṅkiṉ vēṭkai mikitiyiṉ
Pukaḻ-takai varaiyār kaṟpi ṉ-uḷ-ḷ-ē.

They do not prohibit the husband and the wife after marriage to speak in eulogistic terms at the height of passion.

226. இறைச்சி தானே [1]யுரிப்புறத் ததுவே.
Iṟaicci tāṉ-ē-y-uri-p-puṟat tatu-v-ē.

Iṟaicci is that which is not related to *urripporuḷ*.

Note 1. Iḷampūraṇar tells that *iṟaicci* denotes the adjunct of *karupporuḷ*. But Nacciṉārkkiṉiyar takes the reading *poruḷ* in place of *uri* and takes it to be *the literal meaning* and hence *iṟaicci*, according to him, means *the implied meaning*. In the *sūtra* classifying *uḷḷuṟai* he tells us that *uṭaṉuṟai* and *iṟaicci* are one and the same. But in the following two *sūtras* he takes *iṟaicci* in the sense of *karupporuḷ*.

227. இறைச்சியிற் பிறக்கும் பொருளுமா ருளவே
திறத்தியன் மருங்கிற் றெரியு மோர்க்கே.
Iṟaicciyiṟ piṟakkum poruḷ-um-ā r-uḷa-v-ē
Tiṟattiyaṉ maruṅkiṟ ṟeriyu mōrkk-ē.

There are meanings suggested by *iṟaicci* and they are understood only by the learned at the proper context.

228. அன்புறு தகுவன விறைச்சியுட் சுட்டலும்
வன்புறை யாகும் வருந்திய பொழுதே.
Aṉpuṟu takuvaṉa v-iṟaicciyuṭ cuṭṭal-um
Vaṉpuṟai y-ākum varuntiya poḻut-ē.

When (the lady) is in distress, it is a source of comfort to her to point out in *iṟaicci* the love of the husband towards her.

1. உரி (இளம்.); பொருள் (நச்.)

229. செய்பொரு ளச்சமும் வினைவயிற் பிரிவும்
மெய்பெற வுணர்த்துங் கிழவி பாராட்டே.

Cey-poru ḷ-accam-um viṉaivayiṟ pirivum
Mey-peṟa v-uṇarttuṅ kiḻavi pārāṭṭ-ē.

Fear to do a thing (lest she should meet with an obstacle) and separation to gather wealth clearly tell us his love for the lady.

Note 1. *Kiḻavi-pārāṭṭu* is the object of *uṇarttum* according to Iḷampūraṇar and the subject of *uṇarttum* according to Nacciṉārkkiṉiyar.

230. கற்புவழிப் பட்டவள் பரத்தையை யேத்தினும்
உள்ளத் தூட லுண்டென மொழிப.

Kaṟpu-vaḻi-p paṭṭavaḷ parattaiyai y-ēttiṉum
Uḷḷat t-ūṭa l-uṇṭeṉa moḻipa.

They say that a wife after marriage, though she extols a courtezan, has in her mind the feeling of jealousy and the consequent love-quarrel with her husband.

231. கிழவோள் பிறள்குண மிவையெனக் கூறிக்
கிழவோன் குறிப்பினை யுணர்தற்கு முரியள்.

Kiḻavōḷ piṟaḷ-kuṇa m-ivai-y-eṉa-k kūṟi-k
Kiḻavōṉ kuṟippiṉai y-uṇartaṟku m-uriyaḷ.

She deserves to gauge the mind of the husband by extolling another woman.

Note. This is a supplement to the *sutra* 6 of the *Kaṟpiyal.*

232. தம்முறு விழுமம் பரத்தையர் கூறினும்
மெய்ம்மை யாக வவர்வயி னுணர்ந்தும்
தலைத்தாட் கழற்றம் மெதிர்ப்பொழு தின்றே
மலிதலு மூடலு மவையலங் கடையே.

Tam-m-uṟu viḻumam parattaiyar kūṟiṉum
Meymmai y-āka v-avar-vayi ṉ-uṇarntum
Talai-t-tāṭ kaḻaṟṟam m-etir-p-poḻu t-iṉṟē
Malital-u m-ūṭal-u m-avai-y-alaṅ kaṭai-y-ē.

Though the wife considers the complaint effected by the courtezan against her husband to be true, she does not openly accuse him when he goes before her. She does so only when she is not in a happy mood and in love-quarrel.

Note. This is a supplement to *sūtra* 24 of the *Kaṟpiyal.*

233. பொழுதுதலை வைத்த கையறு காலை
இறந்த போலக் கிளக்குங் கிளவி
மடனே வருத்த மருட்கை மிகுதியொடு
அவைநாற் பொருட்க ணிகழு மென்ப.

Poḻutu-talai vaitta kai-y-aṟu kālai
Iṟanta pōla-k kiḷakkuṅ kiḷavi
Maṭaṉ-ē varutta maruṭkai mikutiyoṭu
Avai-nāṟ poruṭka ṇikaḻu m-eṉpa.

They say that, when the lady is in distress at the approach of a season, her expression that the season has passed is due to ignorance, wonder or bewilderment and uncontrollable state.

Note 1. Nacciṉārkkiṉiyar's meaning is totally different. When the lady is in distress in the evening, she is subject to the four *mey-p-pāṭukaḷ-maṭaṉ, varuttam, maruṭkai* and *mikuti*. Expression on such occasions appears to suggest that the situation is beyond control.

234. இரந்து குறையுற்ற கிழவனைத் தோழி
நிரம்ப நீக்கி நிறுத்த லன்றியும்
வாய்மை கூறலும் பொய்தலை பெய்தலும்
நல்வகை யுடைய நயத்திற் கூறியும்
பல்வகை யானும் படைக்கவும் பெறுமே.

Irantu kuṟai-y-uṟṟa kiḻavaṉai-t tōḻi
Nirampa nīkki niṟutta l-aṉṟiyum
Vāymai kūṟal-um poy-talai-p peytal-um
Nal-vakai y-uṭaiya nayattiṟ kūṟiyum
Pal-vakai yāṉum paṭaikka-v-um peṟum-ē.

The lady's friend may, when the lover informs her of his hardship, try to avoid his company, speak truth, or utter lies, may mock at him in a pleasant manner and adopt different ways.

Note 1. This *sūtra* forms the supplement of the 11th *sūtra* of the *Kaḷaviyal*.

235. [1]உயர்மொழிக் கிளவி யுறழுங் கிளவி
ஐயக் கிளவி யாடூஉவிற் குரித்தே.

Uyar-moḻi-k kiḷavi y-uṟaḻuṅ kiḷavi
Aiya-k kiḷavi y-āṭūuviṟ k-uritt-ē.

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1. உயர்மொழிக்கிளவி (இளம்.) உயர்மொழிக்குரிய (நச்.)

Both the lover and the lady-love may use extolling expression; expression of doubt is the sole property of the lover alone.

Note 1. Naccinārkkiniyar gives the first line a totally different meaning:—Slander is possible to heighten love. But he agrees with Iḷampūraṇar in the interpretation of the following 237th *sūtra*.

236. உறுகண் ணோம்ப றன்னியல் பாகலின்
உரிய தாகுந் தோழிகண் ணுரனே.
Uṟu-kaṇ-ōmpa ṟaṉṉiyal p-ākalin
Uriya t-ākun tōḻika ṇ-uraṉ-ē.

Sound mind is necessary to the lady's friend, since she has the duty of dispelling the lady's distress.

Note 1. This is an exception to the 7th *sūtra* of the *Kaḷaviyal*.

237. உயர் மொழிக் கிளவியு முரியவா லவட்கே.
Uyar-moḻi-k kiḷavi-y-u m-uriya-vā l-avaṭk-ē.

She has the right even to extol (the lover and the lady).

238. வாயிற் கிளவி வெளிப்படக் கிளத்தல்
தாவின் றுரிய தத்தங் கூற்றே.
Vāyiṟ kiḷavi veḷippaṭa-k kiḷattal
Tā-v-iṉ ṟ-uriya tattaṅ kūṟṟ-ē.

It is not prohibited, but it is allowed for the interceders to speak plainly their views.

239. உடனுறை யுவமஞ் சுட்டுநகை சிறப்பெனக்
கெடலரு மரபி னுள்ளுறை யைந்தே.
Uṭaṉ-uṟai y-uvamañ cuṭṭu-nakai ciṟapp-eṉa-k
Keṭal-aru marapi-ṉ-uḷḷuṟai y-aint-ē.

Uḷḷuṟai or suggested meaning is, from superior tradition, of five kinds—*uṭaṉ-uṟai*, *uvamam*, *cuṭṭu*, *nakai* and *ciṟappu*.

Note 1. *Uṭaṉ-uṟai* may correspond to *vastu-dhvani*, *uvamam* to *upamā-dhvani*, *cuṭṭu* to *arthāntaranyāsa-dhvani*, *nakai* to *bhāva-dhvani* like *hāsa*.

Note 2. *Uṭaṉ-uṟai* and *iṟaicci* are taken to be one by Naccinārkkiniyar.

240. அந்தமில் சிறப்பி னாகிய[1] வின்பம்
தன்வயின் வருதலும் வகுத்த பண்பே.

1. ஆகிய (இளம்.) ; ஆக்கிய (நச்.)

Antam-il ciṟappi ṉ-ākiya v-iṉpam
Taṉ-vayiṉ varutal-um vakutta paṇp-ē.

The delectation coming from a series of superior experiences is also included under *uḷḷuṟai.*

Note 1. This *sūtra* is a clear evidence of Tolkāppiyaṉar's recognition of *rasadhvani.*

Note 2. *Taṉ* in *taṉ-vayiṉ* refers to the lover according to Naccinārkkiniyar. It is not very happy.

241. மங்கல மொழியு வவையன்[1] மொழியும்
மாறி லாண்மையிற் சொல்லிய மொழியும்
கூறிய[2] மருங்கிற் கொள்ளு மென்ப.

Maṅkala moḻi-y-u-avaiyaṉ moḻi-y-um
Māṟi l-āṇmaiyiṟ colliya moḻi-y-um
Kūṟiya maruṅkiṟ koḷḷu m-eṉpa.

They say that euphemistic expressions like the use of auspicious words for inauspicious ones, words of decency for obscene words and figurative expressions to show bravery, etc., come within *uḷḷuṟai.*

Note 1. Naccinārkkiniyar's interpretation is totally different. Words of the lady and her friend wishing for the safety of the lover accusing him of cheat and reviling him may be taken under *vaḻu-v-amaiti.*

242. சினனே பேதமை நிம்பிரி நல்குரவு
அனைநால் வகையுஞ் சிறப்பொடு வருமே.

Ciṉaṉ-ē pētaimai nimpiri nalkuravu
Aṉai-nāl vakai-y-uñ ciṟappoṭu varum-ē.

From the suggested *ciṟappu,* anger, ignorance, jealousy and poverty—these four—may further be suggested.

243. அன்னை யென்னை யென்றலு முளவே
தொன்னெறி முறைமை சொல்லினு மெழுத்தினும்
தோன்றா மரபின வென்மனார் புலவர்.

Aṉṉai y-eṉṉai y-eṉṟal-u m-uḷa-v-ē
Toṉṉeṟi muṟaimai colliṉu m-eḻuttiṉum
Tōṉṟā marapiṉa v-eṉmaṉār pulavar.

Learned men say that traditionally the words *aṉṉai* (by the lady to the friend—vice versa) and *eṉṉai* (by both to the

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1. அவையல் (இளம்.); வைஇய (நச்.)
2. கூறிய (இளம்.); கூறியல் (நச்.)

lover) were in use (though they are not so mentioned in the *Eluttatikāram* and the *Collatikāram*.

244. ஒப்பு முருவும் வெறுப்பு மென்றா
கற்பு மேரு மெழிலு மென்றா
சாயலு நாணு மடனு மென்றா
நோயும் வேட்கையு நுகர்வு மென்றாங்கு
ஆவயின் வரூஉங் கிளவி யெல்லாம்
நாட்டியன் மரபி னெஞ்சுகொளி னல்லது
காட்ட லாகாப் பொருள வென்ப
இமையோர் தேஎத்து மெறிகடல் வரைப்பினும்
அவையில் கால மின்மை யான.

Oppu m-uru-v-um veruppu m-enrā
Karpu m-ēr-u m-elil-u m-enrā
Cāyal-u nāṇ-u maṭan-u m-enrā
Nōy-um vēṭkai-y-u nukarvu m-enrāṅku
Ā-vayin varūuṅ kiḷavi y-ellām
Nāṭṭiyan marapi neñcu-koḷi n-allatu
Kāṭṭa l-ākā-p poruḷa v-enpa
Imaiyōr tēettu-m-eri-kaṭal varaippin-um
Avai-y-il kāla m-inmai yān-a.

The meanings of the words *oppu, uru, veruppu, karpu ēr elil, cāyal, nāṇ, maṭan, nōy, vēṭkai, nukarvu,* etc., can be only understood by the mind, since there is no time when they are not found in Heaven and Earth and not explained in words.

Note. The last two lines are read as a separate *sūtra* both by Iḷampūraṇar and Naccinārkkiniyar.

Poruḷ-iyal ends.

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